

The Growth of Vaudeville, by Robert Grau

AUGUST 6 1913

PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR



FLORENCE NASH

AND JANE COWL IN "WITHIN THE LAW"

Censorship on Moving Pictures



JACK MORWORTH AT GEORGE'S MILLS, N.Y.



CHRISTIE MACDONALD
PADDLING HER OWN CANOE
IN THE 'THOUSAND ISLANDS'



ALICE LLOYD HAS A BLOW OUT



FLORENCE REED AND BESSIE ARLINGTON



MANAGER REYNOLDS' DOG 'JUMBO' SMILES



LOUISE DRESSER, GEORGE ANDERSON
AND BLANCHE RING ON THE RING STAGE



LOUIS MATHAT AT WANDAVERA, N.Y.

SNAPS FROM A MANAGER'S CAMERA

Some Unusual Pictures of Stage Celebrities. Snapped by William Bartlett Reynolds, of the Werba and Luescher Staff, During the Past Season



THE NEW YORK DRAMATIC MIRROR



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THOSE HUNGRY ENGLISH ACTORS

IT is the open season for managers' opinions. Hence the stalking of William A. Brady, and in the words of George Bernard Smith, it requires "some" stalking to catch that gentleman. You see, it is also the open season for plays, actors, and windows.

The hour was half-past five, but remember, busy reader, that this was a busy office and a busy man, talking directly. These are his words: "The theater in England, outside of London, is in a desperate state. The playwrights aren't turning out plays that interest the people, and audiences have all gone to the motion picture houses. In England the average man thinks more about his money than we do over here, and when he finds that he can get entertainment for thruppence or six pence, he doesn't go to the theater any more."

"The companies that tour the provinces haven't quite starved, but they are near it. The managers get through because they don't pay actors more than expenses, but the actors are getting restless, and we are going to have them all over in this country before long. I saw a good many of them when I was engaging companies to play over here in *The Whip*, *Hindle Wakes*, and *Bunty*. I said I would see all that came, and the word got about, so they came in droves. I asked them how much they wanted and they said '\$90' or '\$100.' I asked how much they were getting then, and they said that didn't make any difference, and they wouldn't tell me. So I had an agent make out a list of the salaries they got when they played in the provinces. I was willing to double that rate, but not to triple or quadruple it. I didn't know what their salaries were. Well, here's the list."

And Mr. Brady handed over a paper tabulating various actors and actresses who had played *The Whip* on tour. Opposite each name was the salary—so-called. Two pounds was low, eight pounds was high, but the average was only four to five pounds, in our money, twenty to twenty-five dollars.

Mr. Brady handed the paper to his secretary, and continued: "Do you wonder they are coming over in every ship? The theater has lost its place in the life of England, outside of London."

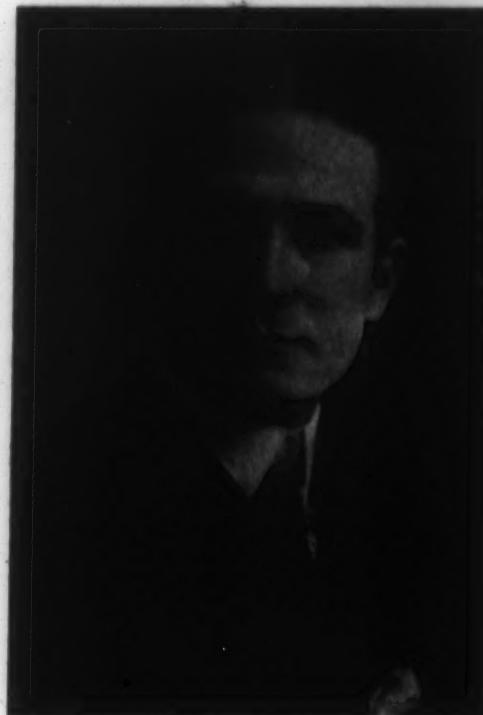
"Motion pictures did it, American motion pictures, Vitagraph, Biograph, and all the rest of them that gave us a hard fight over here. We had them licked in America, and now the managers have lost their heads and done the only thing that could give the motion picture industry breath enough to live, turned over regular plays. Why, the motion picture men were flat on their backs, with tongues out and gasping for breath. They would pass out in twelve months if they were left to themselves."

"This isn't all talk, for I've been studying it out for some time. Here's an actual case. The other night I wanted to find just how the houses were going now, and I went around to fifteen of them in Harlem. The stuff that was being turned out was

W. A. Brady on the Theater in England and in America

so bad that I couldn't stay in any one house for more than ten minutes, but that was long enough to see that most of them were only half or a third filled. That doesn't look like prosperity.

"The trouble with pictures is that people want to feel things, and when they see pictures they don't find anything to make them laugh or applaud. I'm talking now about the average film, of course. There are a few titters and that's all. They take in through



WILLIAM A. BRADY.

their eyes what is going on, but it never reaches them in the way they want to be moved. I tell you the day is passing when a man can put up a sheet, throw any old film on it and still take in the money.

"One of the theatrical managers took it into his head that he could make a few extra dollars by putting plays in pictures, and then the rest followed along like a lot of sheep. They may make a little money now, but take my word for it, they are going to get hit sooner or later. This business of getting people into a house to see a picture just because a big actor or actress has his or her name on the bill isn't going to last long. And when those stars come

into the town on the next trip they aren't going to get the crowds they did before. And as far as the plays go, I don't think people are very crazy to sit through three reels of a Western play when they've been seeing ideas like it in all kinds of Western plays for years. That may have been the original, but it's an old story in motion pictures.

"Managers don't seem to know what they want, but they are trying hard to get something in motion pictures that will make money. When they come back from Europe they don't say much about it, but most of them have spent more than half their time looking for films that will prove another *Quo Vadis*. I went into a house on Leicester Square and found four American managers sitting there in the dark. They were supposed to be scouring London for plays.

"I looked for plays myself. When I went over I said that I was going to look for some that had never been produced, and I did. I took all that came. I read a good many over there, I read twenty on the boat coming back, and I've read twenty since. They have all been returned. Only one had any kind of punch. English playwrights have forgotten how to turn out anything but spineless plays, and we don't want that kind over here. They don't want them any more in England, either."

"I'm still reading on the average four to six plays every night and on Sundays eight or ten. Take a look at them in there."

I glanced into the next room, where a grand piano was covered by scripts, pink, gray, blue, with ribbons and without, pile after pile of them, ten to fifteen feet deep, and never an inch of the piano top showing.

"Those are the ones," said Mr. Brady, "that I am going to read before September. They run in ruts. Sometimes I don't find anything but junk for a week, and then I'll find two or three good ones. Last Sunday I accepted a drama and a farce, and I never heard of either playwright. That was a good Sunday."

With a smile, Mr. Brady pulled out a telegram from under the heap of papers on his desk, remarking, "Here's what I got from one of those new authors to-day." It was an eager message that said author was taking a fast train for New York, and he was confident that he could do anything to that play that Mr. Brady wanted. One could imagine how the new Broadhurst trembled as he wrote that message.

"Now, how about the casts?" I inquired.

"I'm hoping for good luck with them," Mr. Brady answered, "and between you and me and the stage entrance, I need the luck. It's a big job nowadays to find the right cast. Vaudeville, stock companies, and our friends, the motion pictures, have swallowed up more than a few of our actors. The other day I met a good, young actor in a Broadway restaurant

(Continued on page 11.)

THE GROWTH OF VAUDEVILLE

By ROBERT GRAU

IT was on a hot August day in the year 1892 that I landed in New York from London, bringing with me what was considered a strange aggregation of stage talent. The cause of our advent at so inauspicious a season was the fact that I had secured, while in London, a contract with "La Loie Fuller," with whom I had made a small fortune abroad, and it was my idea to present the American celebrity to her native public in vaudeville way.

We opened at the Garden Theater in the metropolis a few days after arriving—to a sold-out house—but, although "La Loie" scored sensationaly, the "celebrities" came a cropper! Yet it was this very organization that started the invasion of legitimate actors in the vaudeville theaters of America.

B. F. Keith was then in the first year of his tenancy at the Union Square Theater with his original idea of a "continuous performance." I had bound myself to present the artists I brought hither for at least three months. The company included Olga Brandon, Isabella Urquhart, Signor Tagliapietra, Alice Shaw, Florence Levey (the Gayety girl), and others less known.

I approached Mr. Keith's New York representative, J. Austin Fyne, and found him favorably inclined. And thus was inaugurated what has since resulted in a complete change of the theatrical map.

Mr. Proctor was just starting up with a similar policy at his Twenty-third Street house, and he caused much comment by engaging Sig. Campanini, the famous grand opera tenor, to sing at his theater. The distinguished Italian, however, sang only once a day and that, too, at eleven o'clock in the morning. It was this engagement which caused Mr. Proctor to placard the city with announcements reading as follows: "After Breakfast Hear Campanini at Proctor's!"

The first well-known artist to appear at Keith's was Alice J. Shaw, and she received a salary of \$250 a week, which was regarded as extraordinary. Then came Ida Mulle at a similar salary, followed by Verona Jarbeau, whose honorarium was \$400 weekly.

It was my idea that a one-act playlet, a curtain raiser, would find vogue, and Mr. Fyne said he would make the venture if I could dig up a star. It was my province in those days to do the "tempting." The managers themselves, now millionaires, were wholly without prestige, hence they would have been repulsed by many to whom to-day they would probably not give an audience.

Charles Dickson and his wife, Lillian Burkhart, were the first dramatic capture of prominence, and their appearance at Keith's in The Salt Cellar met with instantaneous approval. Their salary jointly was \$300 weekly, but the pioneer work which they did was on a very large scale. Then came the rush. Rose Coghlan, Marie Wainwright, Robert Hilliard, Clara Morris, William T. Carleton, Felix Morris, and others. The salary limit reached \$600 in 1896. Then the musical era began.

Remenyi, the great violinist, was paid \$500 a week, but his career was very short in the new field, for, with his violin in hand, he expired in San Francisco on the opening night of his engagement while before his audience. Camilla Urso, perhaps the greatest lady virtuoso of the violin, followed Remenyi. Her salary was \$400 a week. The prima donnas soon fell into line—and Pauline Hall, Camille D'Arville, Lilly Post, Jessie Bartlett Davis, Marie Tavary, and Louise Beaudet were secured at salaries up to \$1,000 a week; the latter figure went to Mrs. Davis.

Charles Hawtrey was the first star from the legitimate stage to receive in excess of \$1,000 a week; he found \$1,250 in his pay envelope every Saturday night while in vaudeville. He was followed by Jessie Millward, who received \$1,000 a week.

In 1900, when the managers of vaudeville amalgamated, an effort was made to reduce the salary limit; the effort to check the advance of modern vaudeville failed, and in the following year there came

on the scene the intrepid Percy G. Williams, who started his campaign of imperial vaudeville, with a policy of "pay first and count afterwards." It was Mr. Williams who paid Albert Chevalier \$1,750 a week, Henry Miller \$1,500 a week, and Vesta Tilly \$1,750 a week.

Lillian Russell for several years had been approached by every manager and agent in America. Mr. Proctor, however, captured her at a salary of \$3,000 weekly. The same Lillian Russell appeared for Tony Pastor at a weekly stipend of \$35 many years before. Mr. Proctor's procedure in this engagement was looked upon askance by his colleagues, despite that he had always displayed an utter indifference as to the outcome of similar ventures, his policy being to present first at his own theater as many as possible of the stars from the broader field of theatrical endeavor, and, until the arrival of Percy G. Williams in the arena, Mr. Proctor showed the way, giving more encouragement to the various agents in their efforts to capture celebrities than any of the managers of the past, or present, for that matter.

May Irwin was sought out after Miss Russell's success. Here we have a strange illustration of vaudeville progress. It did not seem so long ago that the Irwin Sisters, Flo and May, were wont to shine at Tony Pastor's Theater on East Fourteenth Street. They were content there to receive a joint salary of \$150 a week; in fact, for more than an entire decade the Irwin Sisters appeared with regularity, and their salary did not go above the figure named



Scoll, Chicago.
VERNONA JARBEAU.

at any time. Yet, when May alone embraced advanced vaudeville, she was required to sing three "coon" songs twice a day in return for the munificent honorarium of \$2,500 a week. Lily Langtry, always shrewd in matters of a material character, also accepted \$2,500 a week. Henry Miller was satisfied with \$1,500, though in Frederic Lemaire he registered the most pronounced hit that had been recorded up to 1904 in vaudeville.

Time surely has played pranks in the matter of vaudeville salaries. Elsie Janis in the Fall of one year was paid \$150 weekly for her "turn" of imitations, but in the Spring of the following year, after she had become a star in musical comedy, she was paid \$2,000 for a similar period. McIntyre and Heath have been playing the same specialty for thirty years, and up to twelve years ago they were granted an ordinary salary ranging from \$150 to \$400 weekly; in fact, they appeared at the former figure for B. F. Keith in Boston at the outset of the latter's managerial career, and they were compelled to give six "turns" a day. Recently they went to the same city, under the very same management, in the very same specialty, being paid \$2,500 a week, and breaking all records for attendance in the Keith playhouse!

David Warfield appeared at Keith's Union Square Theater in 1894; his compensation was \$75 for each seven days, and he had to appear thrice daily. The same management has repeatedly offered him sixty times as much in recent years. Louis Mann, in the same year which recorded Warfield's appearance at Keith's, was paid \$100 a week; he has since then received \$2,600 from the same management for the same period.

Victor Moore, less than seven years ago, came forth with his laughter playlet, entitled Change Your Act. He scored an immense success, yet for several seasons he was paid \$125 a week, out of which he had to pay his associate, a Miss Blanc, and all of his other expenses. But after he had become a Broadway star, under George Cohan's management, the managers flew over each other in a desire to obtain his services at a salary twelve times as large as that which the very same act was allotted but two years before.

George M. Cohan himself has had an interesting ex-

perience. He was one of the Four Cohans up to ten years ago. This incomparable quartet would receive \$200 a week in the vaudeville theaters. With the advent of the "legit" invasion, when salaries began to climb, they were paid \$500. This was their customary compensation during the last two years prior to the debut of George in one of his own plays. Then a Chicago manager, John J. Murdock, advertised extensively in all of the theatrical papers that he would pay three thousand dollars for one week at the Masonic Temple Roof Garden in the windy city to the most popular strictly vaudeville act that could be procured. This honor was awarded the Four Cohans, and they afterwards were offered a similar salary by many other managers. Such has been the vaudeville craze.

During the period Klaw and Erlanger were in the vaudeville field they placed a high valuation on everything in the way of star attractions. They paid Suzanne Adams \$2,500 a week, and it was under their direction that Harry Lauder came hither for the first time. He was hardly known to American theatergoers. No effort was made to create a boom, yet he was engaged at a salary of \$2,500 a week. His advent at the New York Theater was a memorable one. The house had been playing to empty benches up to the time of his arrival. Suddenly the business reached tremendous proportions. The clever Scot did not face an empty seat during his entire term in this country. Lauder holds the record of being up to this period the highest paid vaudevillian of all-time. Although William Morris paid him \$3,500 a week, the amount which that manager had to pay to English interests to secure Lauder's release from foreign engagements is so large that before Mr. Morris can reckon his other weekly expenses he must charge the Scotchman with \$5,000 a week.

Has the limit been reached? The query was made in 1898 when Pauline Hall got \$800 a week, again in 1901 when \$1,000 was paid to Jessie Bartlett Davis, and the pessimists have contended with each elevation that the end was at hand, but each year has seen progress, with no indication of a retrograde movement.

At this time managers are keener than ever for headline attractions.

William Morris offered Madame Pavlova \$5,000 a week but a few days after her debut at the Metropolitan Opera House. To realize what this means I will observe that, while one or two grand opera stars, like Caruso, are paid as high as \$2,000 a night, they sing never more than three times a week, and their season of activity is very short—twenty weeks is a good average—so that the outlook is for the vaudevillian to become the highest paid of any in the artistic world.

Percy G. Williams once offered Eduard De Reske \$3,500 a week. The offer required of the big basso to sing one aria once a day, with a single encore. The same intrepid manager offered John Philip Sousa \$5,000 a week for his band to appear for twenty minutes only at each performance.

There are those who predict that the vaudeville of the near future will be divided into two classes. The one will show theaters of prodigious size, presenting vaudeville quite as good as that now seen in the theaters of the Keith class, but the scale of prices will range from five to twenty-five cents, while such magnates as Keith, Proctor and Hammerstein will undoubtedly raise their admission scale to that which is adopted by the best legitimate theaters and present programmes of uncommon strength which, when compared with those given by them, will seem extraordinary indeed.

GOSSIP

Eugene Ormonde has been engaged to play Winfield Barnes with Mrs. Fiske in *The High Road*.

That clever juvenile comedian, Hans Roberts, has been engaged by Winthrop Ames for the cast of *Her Own Money*.

Norman Lee Swartout's little farce, *The Arrival of Kitty*, has closed its eighth season after playing continuously for fifty-one weeks in Canada and the West. Hal Johnson has appeared in the leading part over two thousand times. Mr. Swartout has completed a new farce entitled *Close to Nature*.



Otto Sarony Jr., N. Y.
DAVID WARFIELD.

INNOVATIONS IN GERMAN PLAYHOUSES

THE GERMANS have found some new solutions of the difficult problem involved in designing a theater. The leader in present-day theater designing in Germany, Max Littman, has built a number of theaters of which it may be said that there is not a poor seat in them. This may seem an unusual demand for a man who is first of all an artist to make of himself, but Dr. Littman is an unusual artist.

He does away with balconies whenever he can and uses a pitch which enables each spectator to see over the heads of all the spectators in front of him. He has taken great pains to secure good acoustics. H. K. Moderwell, in the Boston *Transcript*, gives the following account of Dr. Littman and his theaters:

Perhaps the most striking example is the Kuenstler Theater in Munich. Here is an auditorium of oblong shape, containing 619 seats, arranged in almost straight rows, which rise one behind another at an astonishing incline. The proscenium is a simple rectangle, at right angles to the axis of the auditorium, fronted with a slightly curved apron. Outside of this slight curve and that of the rows of seats, practically all the lines to be seen are straight ones. The walls are of wood, deeply stained, with projecting columns every twelve or fifteen feet. The ceiling is of paneled wood. The royal loge is in the middle, behind the regular seats, and is nearly on a level with the top of the proscenium. There is no balcony of any kind. The floors are bare, and the seats are practically without upholstery.

This theater, whose beauty is not to be set down in print, is a strict development from its utilitarian demands as interpreted by its designer. These demands are, first of all, an uninterrupted view of the stage for everybody; second, the best possible acoustics for all parts of the house, and third, an unobtrusive but pervading beauty which will accord with the purpose of its being.

Professor Littman's first principle is to dispense, for good and all, with the horseshoe structure of the theater as Italy has given it to us, and with the heavily overhanging balcony. The horseshoe structure, he knows, necessitates a great number of bad, often worthless, seats, which is both bad ethics and bad art. The overhanging balcony necessitates a floor comparatively flat, which means that your view of the stage is to be broken by at least two heads in the row in front.



BACK OF THE CURTAIN



NO one can deny, and no one would, that The Passing Show of 1913 is a banquet to the eye. That staircase of twenty-eight steps down which the players descend is so imposing and gives a thrill to an accustomed-to-everything spine.

White Whiskers watched the pretty girls in brown tights descend the perilous way, and remarked: "The stateliest thing I've seen since Jalma. There was a row of steps like that in Jalma, and every Bostonian who didn't wear spectacles bought a pair so that he would miss nothing."

When a band plays "Home, Sweet Home," Tully Marshall always heaves a great sigh that sounds like "Shoreham." He and his wife, Marion Fairfax, have one of the most charming and individual of actors' Summer homes, at that habitat of Channing Pollock, on Long Island. William J. Huribert, a former Shorehamite, spent his vacation at Lake Placid. He liked the name. It soothed him before beginning rehearsals.

Protean sketches are coming in fashion again, and Doris Hardy, playing under the management of Claxton Wilstach, is rehearsing three characters in a playlet of Mr. Wilstach's. Milton Boyle, the young man who is the rest of the cast, will play four parts.

I suspect Mrs. Flake of having found the spot that pleases her best. Her Alabama, it would seem from several vacations spent there, is Big Moose, Herkimer County, N. Y.

"London is fascinating this season," is the impression penned by Billie Burke. "It's full of life and as gay as you could imagine. People walk all over and push and crowd each other; but they are so beautifully polite about it that you are charmed to have them do it."

Charles L. Wagner, his manager, took the Irish

The simple and obvious remedy for this almost universal condition, contends Professor Littman, is to raise your seat so that you can look over the heads in front. This means that the ground floor will rise at such an angle (it is usually something less than one to four in the Littman theaters) that any balcony placed above will rise too far above the top of the proscenium and will cut a large portion of the stage out of sight.

Thus he is obliged to dispense with a balcony, except a short one, and to return to a construction something like that of the Greek amphitheater. In fact, Professor Littman calls his type of construction the "amphitheater," which is slightly misleading, since it is not in semicircular form, but almost straight. "Amphitheater" has come to be a technical term in modern theater building to signify the auditorium which has a heavy angle of inclination. The rows must not be extended too far to the side, for fear of cutting off part of the stage from the view of the side seats.

But they may be extended as far back as is desired (providing acoustics are good), up to a limit which the designer insists on, the level of the upper side of the proscenium. As the practicable height of the proscenium frame, in any given theater, is fixed, a natural limit is set to the depth of the auditorium. Thus, all the important specifications can be deduced from the particular artistic demands of the theater and the form of stage which they imply.

The second principle, that of good acoustics for all parts of the house, is not to be developed in the same mathematical fashion, since acoustics are still, so to speak, on the knees of the gods. But one thing which Professor Littman insists upon in this respect is an interior structure entirely of wood. He finds that this reinforces and at the same time mellowes the sound which comes from the stage.

The columns which project from the side walls in most of his newer theaters are also regarded as having a material influence on the acoustics as well as an aesthetic value which cannot be rated too highly. The bad effects of heavy upholstery and curtains, which Americans experienced so painfully with the old New Theater, is fully recognized in the Littman theaters.

The third principle, that of aesthetic value, is in Professor Littman's practice made to evolve from the

structural demands of the building. Beauty, in the Littman theaters, seems to be regarded as a by-product. Certainly aesthetic "laws" are not allowed to hamper one of the utilitarian requirements.

On the contrary, Professor Littman believes that the true aesthetic formula for German theater construction can be achieved only by first frankly recognizing the physical problem. A new and individual style can be developed only from a genuine change in the structural condition. This change is at hand, says Professor Littman, if German architects and producers are courageous enough to stand out for it. It lies in the recognition of these principles—a good seat for everybody, without horseshoes and without heavily overhanging galleries. And just as the Romanesque and Gothic ceased to be imitations and became truly individual as soon as they frankly showed the structure, so the Littman theaters attain a distinction, as they reveal plainly their three parts—stage, auditorium and foyer, and let all parts of the structure follow the implications of its utilitarian demands.

Professor Littman gives a peculiar care and a whole-hearted interest to these practical requirements. Never does the irresponsible artist crop out and demand that real needs shall stand aside for him. And nobody dare say that in his case this attitude of "workman first, artist afterward," comes out to suffer.

In particular Professor Littman places his faiths on the theory that the theater should be a democratic institution. "There shall be no bad seats in my theater," he says. "There shall not even be any worse seats." Always, when it is permitted him, he omits the so-called proscenium boxes. He also approves of the projecting boxes on the side, which, nevertheless, were put into the Large Theater at Stuttgart.

The old horseshoe plan, he says, was made so that fashionable ladies could coquette with their men across the auditorium. It was a social, not an artistic institution. In general, also, the separation of a theater into very cheap and very dear seats invades the social status and works antagonistically to the best effect. He will not have it so, when he has his say. He becomes most enthusiastic and interested when he talks or writes of the particularly democratic theaters he has built, such as the Schiller Theater in Charlottenburg, Berlin.



MARION FAIRFAX (MARSHALL) AND HER DOG "GYP," AT HER HOME, SHOREHAM, L. I.

tenor, John McCormack, to see the Wells-Mahoney fight. With them went one Father Kearney. The Irish tenor's report of the affair was succinct.

"Mahoney came near needling the priest."

Letters are the guide-posts of personal philosophy. These three, from remote regions of the world, reveal the same attitude of joy in things as they are.

The robin's egg-blue missive, headed "78 Hobart House, Sloane Square, London," is from actress Renée Kelly, who charmed old London with her *Ann* last season.

We—we are herself and her young husband, A. E. Allen, remembered more particularly for his work as William Faversham as juvenile lead—have been very busy setting up a modest little home in London. It is a tiny four-room flat. Mother calls it "The Nest." We are gradually getting together a collection of old wares and mahogany that is the joy and pride of our home. I say nothing of sundry bits of brass and copper that keep us busy in our spare time shining them up. I am thoroughly enjoying myself, doing all our cooking, too. We don't keep a maid, as the kitchen wouldn't hold one. But we have a very useful treasure receipt "Mrs. Gandy," who "comes in" for two hours a day and does all the rough and smoky work and then leaves the house clean for me.

I have already made thirty pounds of jam. The lovely English strawberries and raspberries are so delicious that it seems such a pity not to preserve some, and certainly O joy of joys, there will be black currants, red and juicy, for jelly and jam. So you see I am not bad.

In addition to the housekeeping and furnishing (and quite of subsidiary interest) I have played leading parts at the Comedy Theater here since April, first in Elliott's part in *The Inferior Sex*, then in a revival of Galsworthy's *Strife*, and am now playing the principal part in Jim the Penman, which play is quite a popular success.

Baby Jean is growing a big girl and I expect we will want to make the trip across the Atlantic with her. She has become a real little picture, an English girl, with golden hair and apple cheeks.

This is a critique which Alice Nielsen received in a Wisconsin town: "The piano was of the low, concert variety, with a notch in the side, against which she leaned from time to time, with telling effect."

(Continued on page 9)

The PUBLICITY MEN

No one else really appreciates a man's good points the way he does himself. Worldworth Gold didn't say it, but he acts it both on and off the stage, and that's more to the point in boasting yourself. If you don't know who Worldworth Gold is, you haven't heard of Bought and Paid For, in which this Korean plays the valet.

He has just returned from England, where, in his own opinion, he accomplished two wonders: introducing Broadhurst's drama to London and marrying an English girl. Frank Craven was there in his original part, but Gold doesn't mention him. It's the same case as these personal press agents who take a nice young actor and advertise him as the "leading juvenile man," or "the leading character man," whatever part that is.

Anyhow, Worldworth Gold is back and making his round of the newspaper offices. When we met him the other day he had a notice about himself all prepared. The only thing he forgot to say was that he left "a crowd of sympathizing friends." Here is the notice:

"Mrs. Worldworth Gold twenty two years old, her mother Mrs. Eliza Rider, born was



MR. AND MRS. WORLDWORTH GOLD

same as birthday in last week, mother and daughter both remembering bad good Dinner parties in Europe. Mrs. Gold, had arguments with her husband, son of the Oriental Originally Royalty in China, Korea, and Japan, Eastern World, first and longest title calls The Gold, had family, so whose name Miss Ida Mary Rider says I am daughter of originally pure old English family so, we are serious married, no matter how short, or long. We got to think of our life time, both loves more each other. We are quite charming young couple of the World. You wearing my shoe size four and half, and I wear your glove size six and half, five one and half tall, and hundred ten pounds—man and wife fit in everywhere, your father was Doctor, and my father was Doctor, both dead long times ago, so we will happy together until we die.

This couple has been talk about, take a walk in Piccadilly to Hyde Park, in everyday in last spring. Mr. Gold has been travelling all over the World. Well known The Worldworth Gold, sweetness and finally said all his civilization intelligently, spicing to with his own loving wife to called my fiance honorable young wife Ida. I love to lover you more until I die. I hope we will happy together will be forever, so Mr. Worldworth Gold had fine time in London, and sweetest wedding, Sunday, church of England. Mr. Gold starts soon appears to another season of 1913-1914, with management under Mr. William A. Brady's "Bought and paid for" to route, so Mr. Gold, will smile for another million Dollars."

To C. P. Greneker we are indebted for a very pretty chorus girl picture in the New York Herald and an interesting story about the girl, Mrs. Walter Allen Galt, who is listed on the programming as Zouline Maury. It seems that she has been twice married to members of Washington's leading families, and she is now on the stage despite the wishes of her husband. With the story went a telegraph dispatch from Washington confirming the details. In other words, it was all good stuff.

Here is a sample of the New York World's present attitude toward stage news. When Evelyn Nesbit came in on the Olympic the other day and other papers were giving her three-quarters of a column and a picture,

the World mentioned her at the bottom of a column, buried under a general story of the news in the Olympic's passenger list. Others buried with her were Richard Bennett and Fannie Ward. Up in the headlines and the lead was a missionary from Africa, a braw Scot, who said that the negroes among whom he worked had twenty-three tenses to the verb and nineteen genders to the noun. Below the missionary came Gypsy Smith, the evangelist; Dr. G. Campbell Morgan, Judge Fawcett, of the County Court in Brooklyn, and others, all before Evelyn. How it must have hurt!

When Charles Dillingham came in from London last week, the reporters actually had to ask him questions because no press representative was there to hand out the typewritten sheets. But Dillingham wasn't bothered at all. Turning to his blushing bride, he introduced her as the best thing he had ever brought from Europe. modestly he spoke of Montgomery and Stone and Eddie Janis, whom he had met on the Continent, as the best three stars he ever had seen. If Mr. Dillingham could only spare time from producing, he would make a great little press agent.

In hopes of recovering sufficiently to last the season out, Wells Hawks, head of the Ringling Brothers' press department, has left New York, and will rest at Cedar Manor, L. I. Since he was taken ill in Boston recently, he has been at a local hotel, but he is still suffering from nervous breakdown. Out in the country he hopes to build up rapidly.

After boasting musical comedies for several years, Campbell Casad is now to try his hand at exploiting "drammer." He has been engaged to go ahead of the company of Within the Law which will tour the larger cities of the Middle West and some in the East. One of Mr. Casad's favorite diversions, in winning his wide popularity, has been the introduction of cocktails, a new variety each season, named after The Spring Maid, The Rose Maid and other plays he has been boasting. He hasn't figured out yet whether any cocktails can be within the law.

Back from a vacation at Siasconset comes J. Clarence Hyde, general press representative of Klaw and Erlanger. Mr. Hyde never has been garrulous, but he's feeling fine.

Murdock Pemberton has been selected to do press work for the William A. Brady productions and he is now on the job at the Playhouse. Last season he was ahead of a company of the Paul J. Hainey African Hunt Pictures. He is a brother of Brock Pemberton, of the New York World.



NO S. R. O. FOR HIM.

"Beshrew me now!" quoth Storming Barnes: "We've fall'n on evil days, Real actors have but little chance Since types are all the crass." "There was a time (alas, 'tis sad To dwell upon the past!) That I in classic roles, forthsooth, Was foremost in the cast." "At Medicine Hat I was the rage. And Tupelo went wild. I was a social lion then, On whom fair women smiled." "But when I reached the Great Fright Way, With all its gics and sham, My lustrous name was soon bedimmed. I wasn't worth a d—!" "One manager said, 'You're too short.' (O shades of Edmund Kean!) Another said: 'Your eyes are blue: I want a man with green!'" "I want a man to play a part,' An agent said one day. 'But one that's bald, so you won't do.' I lifted my toupee." "Ah, just the type! To Brady go! My hopes soared to the skies. It's useless,' said the office boy: 'There're babes on your eyes.' "I tramp from place to place each morn: My rent I cannot pay. And when I stand upon the curb, A varlet cries, 'Away!'" "The S. R. O. sign was the rule When I played Kankakee. But now I realize there is No standing room for me."

C. NICK STARK.

There is a very erroneous impression extant regarding David Warfield's religious affiliation. Every one regards him as a Hebrew; but if the latest story is true, Mr. Warfield is a communicant of the Roman Catholic Church. This is the story:

A Roman clerical friend of Mr. Warfield touched upon this subject while in conversation with the actor, who replied: "Father, you ought to know better. You are a Knight of Columbus, and so am I. Have you forgotten that fact?"

Mr. Warfield is of Irish Catholic extraction on the maternal and Polish-Jewish on the paternal side.

That Newark paper, Town Talk, says that the city is soon to see Seven Days by "Mary Roberta Rhinehart and Mary Avery Hopwood," and then in all seriousness remarks that this is the "merriest" of farces.

Tunis F. Dean, of Baltimore, has already won the sobriquet of "The Bean Brummel of the Boardwalk." No man who has ever appeared at Atlantic City before this vision has shown anything like the original roof-gardens, the kaleidoscopic glimpses of hosiery, and the altogether attractive general *tout ensemble* that this boulevardier from the Bois de Boulogne shows in the course of seven afternoons and evenings each week—changes morning, afternoon, and evening. In the evening such full-dress togs as he reveals to the multitudes is like Katharina's left shoulder blade, "worth going miles to see." His waistcoats have buttons of precious stones rivaling those of Diana Jim Brady himself.

Harry Brown, of the Nixon Theater, is authority for the statement that Mr. Dean in evening clothes in the front of the house each evening is a standing attraction; that he only has to show himself in the lobby and immediately there is a crush of ticket buyers besieging Fergus McCusker at the box-office. Mr. Dean, by the by, has a reputation as an amateur whistler, and Harry Brown is doing his best to have the young Baltimorean manager go on at one of the Sunday night concerts now in vogue at the New Nixon.

Mr. Dean is the originator of a very fetching creation in men's haberdashery which made its appearance on the Boardwalk this week for the first time. It consists of a hat-band, belt, and neckties all of the same material. The new style promises to enjoy great vogue and already the smart shops of the great Wooden Way are displaying that creation in their windows.

It is not often that a hotel bill gives birth to a play. But that is just what happened when Frank M. Case, proprietor of the Algonquin Hotel, wanted Walter Hackett to pay him \$3,000 which he had run up at the hotel. Instead of forked over, Hackett said to Case: "Look here, Frank, I've got a bully idea for a play. I have put it in the form of a scenario. I'll let you have it on condition that you get Eugene Walter to whip it into shape, and we will give you 25 per cent of our royalties. That will soon repay you the \$3,000 I owe you."

It was a slender thread upon which to hang hopes and expectations of reimbursement, but it was a thread. So Case agreed. Anon came C. O. D. from the subtle pens of Hackett and Walter—fizzle. It recrudesced as Homeward Bound—fizzle. And once again it flasced as Mrs. Maxwell's Mistake.

But why despair? Hope ever surges in the playwright's breast, and Walter persevered, and, lo and behold! emerges Fine Feathers, a financial success. Case got his three thousand; but he also had cultivated a keen relish for theatrical profits. At this juncture the playwright besought the legal services of one Nathan Burkhan, attorney at law, to compel Case to surrender all his further rights to them, as his moral rights to any further profits from the play had ceased. But Case's appetite for them is not yet appeased. Wherefore one David Gerber, also an attorney at law like Burkhan, opposes, on behalf of his client Case, the former's motion before Justice Guy to issue an order directing said Case to transfer, as aforesaid.

It happened on Fourteenth Street when that was the Rialto, and William Harris tells the story. "I met Jake Tannenbaum," he says, "hurrying along, or he came as near hurrying as a man would who had been manager of a theater in Mobile for many years. There was a band of crepe on his arm, and I stopped him to ask who of his family was dead. He said, 'It isn't in the family, just an old friend.' I asked, 'Who?' and he answered 'John Russell.' Well, that was Russell who got out the directory, and I had seen him only a day or two before. I said so to Tannenbaum, and he answered, 'That's all right, but he's dead.' I asked, 'When did he die?' and Jake said, 'I don't know.' Then I asked, 'How do you know he is dead?' and Jake said, 'It's this way. Jake borrowed \$200 from me two months ago yesterday, and he told me, 'Jake, if I don't pay this back in sixty days, I won't be alive.' So you see, he must be dead."

When the list was given last week of the well-known players with the Vitagraph Company who would be seen in productions by the Liebler-Vitagraph Feature Film Company, the name of James Lackaye was omitted. He is a brother of Wilton Lackaye and himself an exceptionally fine actor, despite his great weight, about 300. One cannot mention his name without recalling the story of the time when he arrived in a strange city on a hot day without a clean collar, went out to find a haberdasher, and was directed to a harness shop. Also, of the time when he insisted that his name should appear on the programme as Jimson Lackaye (his brother's real name is Wilton).

The programme at the Academy of Music includes this march, "L'Entente Cordiale." We recommend them for the diplomatic dinners where grape juice is not served.

HITCHCOCK A LAND BARON
But He Mad: the Mistake of Buying in Oklahoma from an Indian

Raymond Hitchcock has met his match at last, and the man who beat him to it was an Indian. Our Baron Munchausen had been hearing about some of the peers on the other side who owned land, and he wanted some. So he fell into temptation.

He was telling about it one of those dog days last week when he came into town with a striped shirt rivaling that of E. W. Dunn. "I met a wise Indian this last trip," said Hitchcock, "one of the kind that they oughtn't to let come East. You see, he'd been here, and that was the trouble. He came up to me—he was a handsome big chap, and he says to me: 'You big white chief, I'm big Indian chief.' That sounded good to me, so I bought five hundred acres. It was great land, they say. I went back there to get the land, and they told me another man bought it from the Indian before I did. We had a pow-wow—it was a real one, they took a picture of it—and I met this chap that bought the land. I thought he was in on it, but he says he wasn't, so I blamed the Indian. This chap that bought it, a chap by the name of Mulhall—you see he's a good fellow. We fixed it up, and now we're partners. He's a great little fellow. We got the Indian, but he



WHEN HITCHCOCK SPECULATED.
Mulhall, Chief Sell-Lot, and Raymond Hitchcock.

didn't say anything. You see, he was a graduate. They taught him at Harvard.

"You've heard about that wolfhound of mine, haven't you? He came from five hundred miles beyond where the railroads go, and he's all white. Big fellow, he is. He can walk in and take my hat off the rack without stretching for it. He's about eight feet long. Well, I got him down on the farm on Long Island, and he's scared stiff. He won't go out of the yard because he's afraid of automobiles and cats. He's made for lions and wolves and things like that. He killed five hundred wolves before I got hold of him. But now we've got all we can do to keep him from howling. Why, I have to hold that dog's paw at night to comfort him. We sleep on the porch and hold hands.

"I got a new boat yesterday. I said to the fellow, 'Now, money doesn't mean anything to me. Just give me a nice quiet little motor boat that'll go about twenty miles an hour or more'—I said twenty because I want it to go twelve—and fix it up so that a bood like me can't put it on the bum. He brought it up to the front door yesterday, and I named it *The Red Widow*. Last night I started up the bay with it, and the flywheel wen off. Now I've got to get company to go down after that wheel. I'm going to have a submarine party next week and invite all my friends that like fish to come down to dinner."

"That's if we can find out what play I'm going to have. You see, we've got three, and they're all great stuff. George Cohan, he likes one, and Sam Harris likes one, and I like one—I like 'em all. Well, we started voting on them the other day. We vote and vote, and I don't know how it is, but it's always a tie. Before you know it, somebody says, 'Let's get an ice cream soda,' and then we don't vote any more that day."

"Excuse me, I've got to run in the office and start them going again."

ARLINGTON CAN'T SHIFT MANAGERS

Billy Arlington, burlesque comedian, was enjoined, July 29, by Justice Guy, of the Supreme Court of this city, from accepting engagements from any other management but that of Jacobs and Jermon, until the expiration next October, when a suit for breach of contract will be tried. The firm charges Arlington entered into a seven years' contract with them at a salary of \$110 a week for the first season, with yearly increases.

Arlington is charged with intending to go to the London Hippodrome under a three years' contract.

THEATER FLOOR COLLAPSES

Only Two Injured Among 1,000 Persons Who Fell in Marietta, O.

The center section of the floor of the Air-dome Theater at Marietta, O., suddenly gave way under 1,000 persons, who fell twelve feet, on the night of July 26. All were thrown in a heap and it was believed that a number had been killed. When the crowd emerged from the ruins it was found that only two had been severely injured.

HAMMERSTEIN HOME

Experiences Difficulties in "Signing Up" Singers, But Overcomes These

Arthur Hammerstein returned July 26 on the French liner *Provence* and was greeted at the dock by Hammerstein pere. Mr. Hammerstein said that though all sorts of obstacles intervened, still his trip was a success. In his efforts to engage singers in Europe he was annoyed by notices sent them to be wary about signing contracts before assuring themselves as to the financial standing of the contractor. Because of this, most of them wanted a bond before signing. However, he eventually succeeded in convincing them of the responsibility of the name of Hammerstein and secured their signatures.

JOKE TURNED ON POLICE CAPTAIN

Police Captain W. F. Peabody thought he would attend the minstrel show on the veranda of the Beechurst Yacht Club at Whitestone, L. I., in his official capacity with a writ of estoppel, instead of which he was only an ordinary spectator.

The captain, who has been evoking the law on the club, gave notice that the show could not go on and charge \$1 admission, because it had no license. This was after he had stopped the weekly dances.

An injunction was obtained from Judge Humphrey in Long Island City restraining the captain, however, and the show went on. On the programme were James J. Corbett, Joe Maxwell, Sam Wilson, Marie Stoddard, Walter Burke, Bob Rich, and J. K. Emmett.

TRAVELING STAGE DOG DEAD

"Petie," May Vokes's blind Boston terrier, known from Coast to Coast, is dead. Miss Vokes takes the loss greatly to heart. "Petie" had been her constant companion for several years. The body was cremated and the ashes brought to New York for burial.

"Petie" was thirteen years old, had trod the boards, made the small towns and the large, was allowed to break the no-dog rules at the best hotels, and traveled in drawing-room cars of railroads under permit annually.

BRIEUX'S "MATERNITY" COMING

Frank Blanchard, a young student of dramaturgy, now taking a course with Professor Brander Matthews, of Columbia University, is making a translation of Brieux's play of *Maternity*, and with Guy F. Bradford in adapting it for Richard Bennett, who will produce it some time in the near future.

Mr. Blanchard is distinguished for having made the best translation of Le Berceau (*The Cradle*) submitted, and was on this account engaged by Mr. Bennett to make all translations from the French for him.

PFIERRMANN GETS "MARY'S LAMB"

David Pfirrmann, who recently acquired the rights to Richard Carle's most popular musical comedy, *Mary's Lamb*, will send it on tour in the same elaborate way in which Mr. Carle did it himself several seasons ago. Mr. Pfirrmann will make a complete new production.

The following cast has been engaged: Den McGrath, of McGrath and Yeoman, the well-known Western vaudeville team, will be featured. Other prominent members of the cast are: Bertha Yeoman, Florence Guise, Violette Reo, Doris Mana, Henrietta Hauen, Jerry Hart, Arthur Bell, Sydney Algier, John F. Adams, and a chorus of twenty-five "lambkins." Mr. Miller will be ahead and Nat Royer will be company manager.

The company opens in Charleston, S. C., Aug. 30, and is booked for a tour of all the important Southern cities.

AL. G. FIELD'S BIG SHOW

Al. G. Field is rehearsing his company in the Hartman Theater, Columbus, Ohio, preparatory to opening the twenty-eighth season of the company, which will occur early in August, in New York State. The Minstrels of the Nations, an act with Bert Swor as star, and The Aviation Meet are expected to make a sensation. The Three Lyres, who lately returned from a successful European tour, join the company.

The Days of '61 and In Panama are other attractive acts. Billy Clark, West Avery and a band of Hawaiian singers are features of the organization, and William Walter's Gold Band is re-engaged, which makes its seventh season with the company.

TO LAUNCH ONE-NIGHTERS

The Long Acre Square Producing Company will make two elaborate productions of Eugene Walter's *Paid in Full* for road tours, the Eastern rights to the play being secured from Selwyn and Company. The Eastern company will open Aug. 11, and rehearsals are now in full swing under the

direction of James Bushell. The Southern company will open on Oct. 4. Elley O'Connor in the Eastern company will be seen in the part of Emma Brooks. The Long Acre Square Producing Company is in line for three or four other plays that have been successful in New York. They figure on having six shows launched by November, all one-nighters. Will E. Culhane will manage the Eastern company in person.

ACTOR AND MOTHER HURT
Car Containing Frederick Duprez and Relatives Crashes Into "L" Pillar

Frederick Duprez, an actor, and his mother, of No. 1011 Lafayette Avenue, Brooklyn, received severe injuries evening of July 26, through failure of the steering gear of their automobile to work properly. The machine crashed into a pillar of the elevated extension of the Subway at Broadway and Twenty-eighth Street. Mrs. Duprez was taken to

ETHEL BARRYMORE IN "TANTE"

Arrangements have been completed for Ethel Barrymore to appear this season in *Tante*, a four-act comedy by C. Haddon Chambers from the novel of that name by Anne Douglas Sedgwick. The principal character is said to be that of a woman who has both artistic and musical genius. Rehearsals will begin in September, and Mr. Chambers will come from England to attend them.

OPENING DATE CHANGED

The Henry B. Harris Estate announces that the opening date of the Hudson Theater for Bayard Veiller's new play, *The Flight*, has been changed to Tuesday, Sept. 2.

NEW THEATER OPEN FOR BOOKINGS

The new theater just completed in Dublin, Ga., will be known as the *Bertha*. It is up-to-date and modern in construction and



HERBERT CORTELL AS "JOSEPH ACHE KAYTON" AND MAY BOLEY AS "MRS. POTIPHAR" IN "THE PASSING SHOW OF 1913."

Washington Heights Hospital suffering from concussion of the brain, it was believed.

Three other occupants of the car were Charles Duprez and his wife and Mrs. Mary Black.

BENEFIT FOR CHILDREN

An interesting entertainment for the benefit of the Hebrew children of Nassau County will take place at the Arverne Pier Theater, Arverne, L. I., Sunday evening, Aug. 17. Herman L. Roth is in personal charge and the entertainment will be under his direction. These artists have volunteered to appear: Lillian Lorraine, Lulu Glaser, Raymond Hitchcock, Eddie Foy, Thomas Richards, Jose Collins, Frank Tinney, Frank Keenan, Valli Valli, Sophie Tucker, Bernard Granville, Leon Errol, Belle Gold, Stella Chatzakis, Victor Moore, Barney Bernard, Vera Michelena, Jimmie Lucas, Joseph Kilgour. Paul Schindler, of the Palace Theater, will direct the orchestra.

PAUL KER'S COMIC OPERA

Bowery Caruso Writes Book and Composes Score of "The Harem Rebellion"

Paul Ker, favorably recalled as the Bowery Caruso in *The Million*, has just completed book and score of his comic opera, *The Harem Rebellion*, which is to be produced this coming season.

Mr. Ker is also the author of his own lyrics, which, like the dialogue, are in German and will be translated into and adapted to English. The musical setting shows originality, quaintness, and resourcefulness. All in all, *The Harem Rebellion* is a remarkable evidence of a dormant genius, as Mr. Ker was known only as a singer and actor hitherto and his most intimate friends did not suspect his dual talent as writer and composer.

SELWYN AND CO. WIN FROM SHUBERT

Justice Lehman, July 28, in the allegations of Lee Shubert that he was deceived by Lewis Waller when they entered into a partnership agreement to produce *The Butterfly on the Wheel*, decided that this constituted no defense to the suit by Selwyn and Company against Shubert and Waller to recover 32½ per cent. of the royalties of the play, though Shubert may be entitled to an accounting from Waller.

WHITE SLAVE PLAY

San Francisco Sees "The Traffic," an Audacious Drama by Rachael Marshall

This week San Francisco is beholding a drama which is said to be the most audacious play of serious purpose ever presented to the American public. Actual figures have not been prepared of the New York managers on their way to see it, but several are said to be interested. *The Traffic*, for that is the name of it, is said to give the unvarnished truth about the white slave trade. It was presented in Seattle recently, and reports say that it was followed by "shocked yet fascinated amazement." Capacity houses were the rule at every performance, and hundreds were turned away toward the end of the week.

The author is Rachael Marshall, a pupil and colleague of Jane Addams, and herself a convent-bred student of sociology, a linguist and a painter. She is said to be the great-granddaughter of the famous Chief Justice Marshall. At the Savoy Theater in San Francisco, Nana Bryant is playing the principal part.

DELAMATER BACK IN OFFICE

A. G. Delamater has recovered sufficiently from the severe injuries he received in an automobile accident last February to return to his office almost every day. He is still handicapped, however, by his disabled right arm. The tendons and nerves were severed, and he has had to grow practically a new arm. In the meantime his plans for the season are progressing slowly. A company of Freckles will open in Pittsburgh Aug. 15, playing the Stair and Havlin line. Mr. Delamater has not decided as yet about his other companies.

TWO ROAD COMPANIES OF "PEG"

A while ago there was some doubt as to whether any road company of *Peg* or *My Heart Would Go On* would go out; now there are two in preparation. The first of these will open on Labor Day at Long Branch, with Miss Anna as *Peg*. In the second company a leading woman, Blanche Hall, has been chosen, but no one else. The company so far selected for No. 1 includes Fanny Adams, Maude Allen, Wilda Moore, Perry Stone, Frank Burback, Lewis Edwards, and Harry Stanford.

NEWPORT GETS NEWEST DANCES

To the tango and turkey trot, in order to amplify the list of soul-inspiring dances now in vogue, must now be added "The Walk of the Fishes," "The Grape Wallow," "A Bit of Love," and the "Song of Granada Tango," which Professor Davis, a Newport dancing teacher, having taught them abroad, is now about to teach to his American clientele of fashionables.

MRS. ERIC LODER BEGINS DIVORCE

Gabrielle Ray, who in private life is Mrs. Eric Loder, won a petition for the protection of her conjugal rights in the Divorce Court of London, Justice Buckland granting her petition in this preliminary step in suit for divorce. Mr. Loder is not yet ready to file his answer. The couple were married on March 1, 1912.

Miss Ray is one of the shining lights of the musical comedy stage in England, and has been showered with attention. Among her many admirers were Manuel, King of Portugal; Lord Dalmeny, and the Marquess of Anglesey. Eric Loder, the son of the late Alfred Loder and grandson of Sir Robert Loder, however, was the persistent suitor.

HOUDINI'S MOTHER BURIED

Harry Houdini, who received word of his mother's death while in Stockholm, Sweden, was among the passengers on board the *Kronprinsessan Cecilia* when she landed at New York Tuesday. Mrs. Cecilia Weiss died at her home, No. 278 West 118th Street, on July 16, and was buried from thence July 24.

HAMMERSTEIN GETS EXTENSION

Oscar and Arthur Hammerstein have been granted a twenty days' extension of the answer in the suit brought by the Metropolitan Opera Company, to enjoy their *Swallows and Amazons* in New York, by Justice Donnelly, July 29. Arthur Hammerstein was served with papers in the suit later in the day.

CHANGES IN OPENINGS

The Gentleman from No. 19, the French farce which was to have opened at Mayflower's Theater on Monday night, has been postponed for alterations. It was given in Astbury Park last week. No date for the first performance here has been set.

A change has been made in the plan to bring *Sweethearts*, the Victor Herbert operetta, into the New Amsterdam on Labor Day. It will be sent to Philadelphia first, where it was well received last Spring, opening on Labor Day, and continuing for a limited engagement before it comes into New York.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

PRAISE FROM LONDON

It took London many years to discover any merit in American playwrights; but apparently there has been an awakening recently, and now and then we hear a good deal more of respectful language about our dramatists than formerly.

Thus Mr. LAURENCE IRVING confesses himself a firm believer in American plays.

"If you ask me where the plays of the future are coming from," he said to a little group of intimates the other day, "I would say: 'Keep your eye on America.'

Now and then London has grown fairly ardent over an American play, but as a rule the many efforts put forth to render American drama acceptable to Englishmen has been foredoomed to failure.

The English, denying the soft impeachment of being prejudiced against our plays, are fond of quoting the success of Mrs. Wiggin of the Cabbage Patch as an example of their impartiality. But this comedy owed its favorable reception to a complacent belief that it typified American life, manners and characters, whereas its popularity here was wholly due to its exaggeration and eccentric points of view.

Sundry American plays fail, we are told, because the London public is utterly dumfounded by our language; which may be construed into meaning that the language of The Chorus Lady is the current form of conversational intercourse among all Americans, high and low. Of course the good Londoners cannot be expected to know it, but the language of Piccadilly and the Strand has its own eccentricities, not approved by standard authorities on good English, in spite of which we make no complaint against all English plays, and even accept their coster dialect as a truthful because characteristic element of English life. It is somewhat difficult to imagine any phase of coster life without the costermonger dialect, and it is, of course, equally puzzling to typify, theatrically, certain phases of American life without American slang.

London has had a bad season. It has been the most discouraging season in many years. London managers have been compelled to look abroad for material with which to supply their theaters. And they are turning their eyes to America.



character is far from flattering to our vanity, and we are not going to object to England accepting the fantastic characters in Mrs. Wiggin of the Cabbage Patch as true types of Americans.

Why worry?

SPARKS

A frequent criticism of critics is that they are given to praising gloom and depreciating mirth. Critical wrath against the "happy ending," however, is not due to the fact that the critics love laughter less but that they love logic more. Nobody in his senses objects to a happy ending to a comedy. It is when the happy ending is arbitrarily tacked on a play which was foreordained to a tragic conclusion that the critic rages. Any play which sets out to depict a set of circumstances which, to be true to life and significant as a commentary on society, has to end unhappily, and then deliberately, to please the ladies and matinee maids, throws everybody into somebody else's arms at the finish, is a bad play, an insincere and false play, and no amount of talk and excuses can make it anything else. Imagine Shakespeare calling in the family doctor to save Hamlet and resuscitate Ophelia! Imagine Ibsen bringing Nora back from the front door in The Doll's House, and casting her into Helmer's arms!

But it is not alone that the critics condemn the happy ending, the reader may object. You seem to prefer the solemn, serious, gloomy dramas, as a class, to those which are light and merry. There's a reason for this seeming preference, dear reader. The critic does not really prefer such dramas as a class, but such dramas are, as a class, more often good than the other kind; they are more often truthful, sincere, and logical. That is partly because the playwrights who write not to express themselves but to catch the public pennies usually write comedies or machine-made romances, while the more serious plays are written by the more serious playwrights. It is partly because it is almost always easier to make bad people effective in fiction than good—a well-known fact. But it is chiefly because most writers, in common with the rest of us, are more deeply stirred by the wrongs and sufferings of the world than by its joys. We don't, as a rule, rise up and shout because our neighbor is getting along happily with his wife. If he is beating her, however, we are very likely to act. It is so with the earnest dramatist.—Walter Pritchard Eaton.

How It Pays

A young actress who has recently been running a professional card in THE MIRROR, and now has an excellent engagement with a standard attraction, writes the editor: "I'm going to put my advertisement in again in the fall. You've no idea how many offers I have gotten in answer to it. It sort of makes you feel important."

And proves that it pays to advertise in THE MIRROR.

APPLAUDING INDECENCY

(From *State Journal*, Columbus.)

At a local vaudeville house this week several suggestive songs, and one which is more than suggestive, out-and-out indecent in fact, are heard in an act which is strangely out of place in a family theater. The music summer session has been remarkably free from such offenses. But, once in a while, one of those low acts which, in many cities, are accented without a murmur, creeps in here.

After hearing the act to which we refer at present with its vile songs, suggestively sung, our chief regret was, not that it should have been booked here, but that it should have been so well received by local audiences. For that is the truth: audience Monday gave this singer every evidence of joyful approval, applauding her noisily, giving her more attention than they did to clean acts of real talent on the same program.

And the audience form the court of last resort. If they received such songs in disapproving silence the evil would soon be killed. It would be no easy task to get rid of such acts. They cannot be easily removed. It is for you, each one of you, to say what you will have in your vaudeville. Do you vote for or against?

Bertha Cozens, the English actress with William Faversham, who understudied Julie Opp the past year, returns to Mr. Faversham's company next season. During Miss Cozens's vacation with her husband, Herbert Belmore, while he was playing in How Much Is a Million? at the Fine Arts Theater in Chicago, Miss Cozens took up the part of Virginia Search at a few hours' notice and gave a delightful rendition, scoring many new laughs.

EDITOR'S LETTER BOX

HARLEM.—Edna May Spooner is, we believe, at present traveling abroad. Her plans for the coming season have not been announced.

FLORENCE HODGKIN.—A letter addressed to the business-manager of the Juvenile Bostonians, care of THE DRAMATIC MIRROR, will be advertised and on his request forwarded.

Mrs. J. J. ENGLHARDT.—THE MIRROR cannot undertake to give home addresses. A letter addressed to Ann Pittwood care of THE MIRROR will be advertised and forwarded at that lady's request.

L. H.—Pearl Sindlar appeared in New York with Proctor's Stock company, and with The Girl in the Taxi. THE MIRROR does not know her birthplace. Copies of THE MIRROR for one year back are for sale.

E. PUADY.—William Macauley, of the Popular Players, Bushwick Theater, Brooklyn, is not with Margaret Illington's Within the Law company. The plans of Mabel Montgomery and Leah Winslow for next season have not been announced.

BILLIE DARE.—THE MIRROR's last record of Louise Carter is that of her appearance last season with the Gotham Stock in Brooklyn. Regarding your other query, we cannot undertake to give details concerning the personal affairs of those in the profession.

SUSACAINA.—Henriette Brown's present whereabouts are not known. She has had a long and successful stage career; her stock appearances including seasons with the Fifth Avenue, Harlem Opera House, and Yorkville Stock companies, New York, the Winnipeg Stock company, and as head of her own company.

ROGIE.—Frederic Clayton, now of the Cecil Spooner Stock company, made his first appearance in THE MIRROR's columns in 1907, as press representative with the Kirkpatrick Stock company on tour. He has had considerable success in melodrama and stock. Cecil Spooner started in stock work as a child. She first attracted wide notice in 1889 by her impersonation of May Percy in The Girl from Texas.

FAZIO NEWTON.—Shenandoah was first performed in New York Sept. 9, 1889, at the Star Theater, with the following cast: General Haverhill, Wilton Lackaye; Colonel Kerchival West, Henry Miller; Captain Heartsease, Morton Selton; Lieutenant Bedloe, G. W. Bailey; Major-General Buckthorn, Harry Hardwood; Sergeant Barket, J. O. Barrows; Colonel Ellingham, Lucius Henderson; Captain Thornton, John E. Kellard; Mrs. Constance Haverhill, Dorothy Dorr; Gertrude Ellingham, Viola Allen; Madeline West, Nannette Comstock; Jessie Buckthorn, Effie Shannon; Mrs. Edith Haverhill, Alice B. Haines. The first presentation of Shenandoah was in Boston, Nov. 15, 1888.

EDWARD VONDRAN.—The Light That Failed was dramatized by George Fleming. The principal characters were in the following hands on its first New York presentation: Dick Heldar, Forbes Robertson; Maisie, Gertrude Elliott; Torpenhow, C. Aubrey Smith; Bessie Broke, Auriol Lee; The Nilghai, George Sumner; Cassarotti, Guy Lane; The Red-Haired Girl, Ruth Berkely. In the Palace of the King was dramatized by Lorimer Stoddard. The principal characters and those who created the parts follow: Dolores De Mendoza, Viola Allen; Don John of Austria, Robert T. Haines; Miguel, William Norris; Captain De Mendoza, Clarence Handyside; Philip II., Charles Kent; Cardinal Louis De Torres, Edgar F. Davenport; Antonio Perez, C. Leslie Allen; Ana de la Gerda, Marcia Van Dresser; Insa, Gertrude Norman; Don Lope Zapata, John A. Holland.

MAURICE HAND.—The Silver King, by Henry A. Jones and Henry Herman, was first produced in New York Saturday, Jan. 27, 1888, at Wallack's Theater. The cast for the original presentation follows: Wilder Denver, Osmond Tearie; Nellie Denver, Rose Coghlan; Clasic, Carrie Elberts; Ned, May Germon; Daniel Jakes, John Gilbert; Captain Herbert Skinner, Herbert Kelley; Sam Baxter, C. P. Flockton; Elijah Coombes, Daniel Losen; Harry Corkett, Sidney Howard; Cripps, Harry Gwynette; Frank Selwyn, J. C. Buckstone; Geoffrey Ware, Harry Bell; Barkyn, C. E. Edwin; Blicher, Charles Foster; Tubbs, John Germon; Gaffer Pottle, W. H. Meeker; Leake, W. Butler; Teddy, H. Pearson; Inspector, F. N. Salter; Porter, S. Dubois; Binks, J. Gibson; Jennings, T. Joyce; Detective, C. Burnell; Newsboy, Master J. Lein; Olive Skinner, Agnes Elliott; Tabitha Durden, Miss E. Blaisdell; Susy, Marion Booth; Mrs. Grammage, Mrs. J. Elberts.

THE NEW YORK DRAMATIC MIRROR

Personal



GEORGIA CAINE.

long it will appear in the electric lights over that of the play. The photograph from which this week's cover was made was taken by White.

CLAIRE.—George Edwardes, the London manager, has not yet found a name for the musical piece in which he will exploit our own Ina Claire; but our former fellow citizen, Joseph Coyne, Grace Leigh and Phyllis Dare will be in the cast. The new piece is adapted by Messrs. James T. Tanner and Paul Rubens from the German musical play composed by Jean Gilbert, which was first produced in Hamburg as *Die Elfte Muse* (The Eleventh Muse), and later in Berlin as *Die Kino-Königin* (The Kino-Queen).

TRAHERN.—The lure of home is strong upon Al. Traher. No sooner had the announcement gone forth that he would become the manager of Ready Money under William A. Brady than he was tempted with an offer to become the manager of the Gotham Theater, Brooklyn, and the permanent stock company installed in that house. Mr. Traher, who is a widely experienced stock producer and manager, hearkened to the call of the blood. He asked Mr. Brady to release him, and having his request granted, is jubilant at the prospects of next Winter spending his days and nights amid the peaceful environments of the City of Spires.

STANHOPE.—A former stage director of the New Theater, and stage director of the Century Theater during the regime of the Liebler company, Frederick Stanhope, returned from England this week; but, what is more to the point in the profession, he is the man to make engagements for the Liebler productions next season. He will hold the receptions this year in the new offices of the firm, at 461-463 Fourth Avenue, corner of Thirty-first Street. Telephone, Madison, 9190.

Marie Tempest recently expressed herself on modern audiences:

"At present," she said, "the public insist on their favorites appearing in certain types of parts, but I think in time they would come to recognize acting as an art, independent of the fact that So-and-so is a 'dear' and some one else—a perfect duck."

The London *Pelicon* says:

"Oscar Hammerstein's latest find is a plasterer who has the voice of a Caruso. This genius ought, at any rate, to be able to build up a part."

No, he is a brick.

The Yellow Jacket will be produced in Germany next season by Max Reinhardt.

BACK OF THE CURTAIN

(Continued from page 5)

CAINE.—In *Adele*, the musical comedy by the authors of *Alma*, there will be three prima donna roles. The leading one will be sung by Georgia Caine, who has sung prominent roles in various Broadway productions of late. She has also been in vaudeville.

COWZ and NASH.—This isn't a firm dealing in hardware or anything like that—merely the individual names of two actresses who have helped to make *Within the Law* a success. Jane Cowz as Mary Turner, the shop girl, and Florence Nash as Agnes Lynch, the slangy blackmailer, have both been popular favorites. Beginning Sunday Miss Cowz's name will be featured in the newspaper advertising, and before

Maude Odell, of Oriental costumed memories in *Little Boy Blue* and *The Paradise of Mahomet*, writes from Beaufort, S. C., that she was worried between professional offers, weighing which was best, when "Suddenly I said, 'You foolish thing. Why don't you concentrate on what you want?' My dear, I did, and out of the all-surrounding good came the offer of my life. So it's settled, and here I am at the hotel which my brother, mother and myself keep. I swim three miles a day, take moonlight auto rides, say 'yes' to everything my boarders ask for, and never, of course, remember, and, altogether, I am so happy I'm scared pink. Mammas is years younger than ever, and I am just crazy about the world we all live in. Take my word, it is a perfect place."

Jolly Della Pringle, who, in her serious phase, which she does not often exhibit, looks like Isabel Irving, though Della is of Iowa and Isabel of Connecticut, doesn't mope because she is in Regina, Saskatchewan, inconceivably far from Broadway. Not she. Hearken to her letter:

I have been up here two years, but I lay you a wager I know more about what is happening in New York than the New Yorkers themselves, because they don't have time to read. I keep informed because I read *This Magazine*. It costs fifteen cents up here, but I must have it at any price.

I've been to see the Orpheum Road Show that takes a hike up through a few towns in Canada, and it seems that just lots of my old friends are going into vaudeville, and they seem to like it, although they kick about the two and three night stands and the high cost of living. Blanche Walsh told me she had to pay twenty-five cents for a pitcher of ice water.

Theodore Babcock remembered me very well, although he hadn't seen me for ten years. He recalled the nice big steak I cooked for himself and Corse Peyton. Mrs. Peyton was in Havenna, Ohio, and all the servants had been let out. Myself and husband were staying at the Peyton house and looking after the company which was being organized at the Lee Avenue for the road. The steak and French fried potatoes made an impression on Corse's and Babcock's minds. They told me I had the then Astoria skinned "more'n a mile." I am thinking of setting up a cafe somewhere, since they're crying bankruptcy all over Western Canada, and the country is being "showed" to death. All the carnival companies and circuses of the U. S. A. are up here. The merchants are setting up a big howl about the circuses taking so much money out of town, when they need the money so much to tide over the stringency.

But let's avoid that bridge till we have to cross it. I have just returned from a seven weeks' vacation. We visited Boise, Denver, and Colorado Springs. Take my word, it's a lot more fun than spinning across to Europe and back. My friends all say I look younger than I did fifteen years ago. They say I'm a chicken, whatever that means. (That's ancient, dear Della. They should have said you are a "peep.") Sixty miles from Boise, among the mountains, there are the loveliest scenery, the finest trout fishing, and the best people on earth, and lots of good things to eat. The roads are like riding on the steepest scenic railway in the world, carved out of the sides of the mountains. Some places the curves are so sharp you couldn't see a team coming ten feet away. We had to honk our horn all the time. (Not difficult for actors, some mean, carping critics say, Della.) We ate in lumber camps off rough pine tables and white oil-cloth and porcelain dishes. The smell of the fresh pine lumber was so good, and the cold, lovely mountain stream, running right under the log cabin, was so pretty and wild we caught trout out of it; one of the party caught 175 (O, Della!)—we wanted everybody in the world to see it.

Good reading, if a bit tantalizing, for August in town! Thank you, Jolly Della Pringle.

Yvette Guilbert will come to us in the Autumn of 1914 for thirty concertos. Charles L. Wagner is bringing her.

READ YOUR OWN PLAY

(From the *London Referee*.)

Yet—would you believe it?—I can tell you of a practised and accomplished writer who has been for three years engaged in trying to get a play read by a manager, and it was only by my friendly offices that it was read for the first time—and refused, as it deserved to be—by a manager to whom it had already been submitted twice. My point is that the manager had not, until the third time of asking, taken the trouble to look at it. Between you and me and the *Morning Post*, my advice to young dramatists is never to send in a play to a manager, but to read it, or have it read, to him. If the manager cannot find time to listen to it, he will only be able to find time to put it away in a drawer. In my time I have read scores of plays, and I assert deliberately that no man can say, on reading a play, that it must be a great success. The public is the sole arbiter, and the public is still more capricious than the managers. But anybody, having looked at the manuscript of a play, should be able to say that this is, or is not, good enough to venture upon. It is just because the managers themselves have not this faculty that they so often prefer to look abroad before they look at home. When they dash off to Paris, Berlin, Vienna, they see the thing in front of them, if they cannot always judge, in foreign surroundings, of the precise effect it may produce in this country. The plain, simple truth is that, as Mr. George would say, the production of a play is too often regarded not as an investment, but as a speculation.

Broadway Favorites

It was only a few years ago that Irene Fenwick made her first appearance in a Broadway production, coming to New York in *The Brass Bottle*. After that she was seen in *The Speckled Band*, and later in *The Zebra*. At various times before and after she has been in stock companies also.

Last season she was chosen by Cohan and Harris to be leading woman in support of Douglas Fairbanks in *Hawthorne of the U. S. A.* She received more favorable notices, with the adjectives "sweet" and "charming" freely used, as they had been used before. Miss Fenwick deserves both of them, and more compliments; but so many adjectives about the one quality grew tiresome. It seemed as if she were



IRENE FENWICK.

tined to play fairy princesses, and roles like them, for a long time to come, and she talked about retiring from the stage temporarily until she could find a part that had other qualities than sweetness. But she didn't have to retire, for William A. Brady had a part for her in *The Family Cupboard*, a daring sex drama. She will be seen in that before the month is out.

CENSORIAL NUISANCES

The Board of Control is to be congratulated on its refusal to be stampeded by a little group of misguided enthusiasts and would-be reformers into appointing a dramatic censor for Montreal, says a writer in the *Montreal Star*. I have indicated on several previous occasions precisely why this city does not want a dramatic censor, and precisely the type of farce that follows in the wake of this ridiculous effort to supervise the morals of the public.

Montreal theatergoers would be vastly amused if they could see the list of applications for the job received by the Board of Control. The majority of those making application were about as fit to censor plays as a mule—or as the Reverend John Cohen, of Toronto. As the Board decided not to appoint anybody, it is also clear that the Controllers were by no means impressed with the ingenuous assumption that the present Board of Censors for moving pictures should add to their duties the oversight of the city's dramatic entertainment. In this also they showed sound common sense.

It is not improbable that, from time to time, the proposition will be revived. There are always cranks about, and there are always plenty of innocent people looking out for soft jobs to fall into. But it may be permitted us to express the hope that the cranks will become tired and the office-seekers discouraged—or else that both may transfer their attentions to the Queen City.

"DAMAGED GOODS" IN GERMANY

A special performance, under the usual auspices, of Brioux's *Damaged Goods* at the Deutsche Theater, in Berlin, has led the critic of the *Tagesblatt*, of that city, to make the following remarks:

"Depressing as are the cases presented in this play, art is put in the worst case of all. Art for art's sake is beginning to be an antiquated formula. Art now must serve practical purposes. Be it pointed out, however, in connection with these ulterior aims, that a poor play never can be a good weapon in the fight for the betterment of the conditions of life. If it is necessary to combat this evil on the stage, produce Ibsen's *Ghosts*, for there you have not individual cases, but life itself."

J. J. McCLOSKEY DEAD

Oldest American Dramatist Passes Away at the Age of Eighty-seven

James McCloskey died July 28 at the home of his son-in-law, Assistant Corporation Counsel Patrick E. Callahan, aged eighty-seven, after a two months' illness.

In 1849 Mr. McCloskey joined the rush of the gold hunters to California, and soon after arrival there he managed a theater in Marysville, where he acted with Junius Brutus Booth, Edwin Booth and other well-known stars of those days. He was with the first American company, of which Charles R. Thorne was the head, which traveled through Australia. Later on he became manager of the Park Theater, Brooklyn. He was the writer of many plays, among them *Across the Continent*, *Through by Daylight*, *On Hand*, and *Nuggets*.

For the last thirty-five years Mr. McCloskey was clerk in the City Court of New York. He was also the organizer of the Forty-niners' Society of New York. He leaves a daughter and a son.

As a member of the Society of American Dramatists and Composers he was distinguished in the printed membership roll as "the oldest living American dramatist. First play produced in 1849." The society was represented at the funeral by John Ernest Warren. The burial took place July 31 at Calvary Cemetery from his late residence, 983 Eastern Parkway, after a requiem mass at St. Matthew's H. C. Church.

It is said that Mr. Oliver Doud Byron took in a million dollars from Mr. McCloskey's *Across the Continent* during the long life of the play, and the Biancys probably made a fortune out of his drama, *Across the Pacific*. Mr. McCloskey endeared himself greatly to all who knew him intimately, for his sunny disposition and likable qualities even in his later years, and in spite of his advanced age visited the Dramatists' Society four or five times a year. He leaves a book of memoirs, for which Mr. Warren has written the following friendly lines:

TO JAMES J. McCLOSKEY.
(For His Book of Memories.)

BY JOHN ERNEST WARREN.

Dear Jim: Here's to thy little boat.
Wherever it may sail.
May it forever keep afloat.
In spite of wave and gale.

But waves and gales will surely send
It into small seas;
In each port it will find a friend,
Through many centuries.

Because its cargo's wine and spice,
Sierra suns and tears,
And humor—say, a triple slice.
Picked up in eighty years.

And then, its passengers and crew!
What liner of to-day.
That sails the calm or stormy blue.
Can match their rare bouquet!

Had Shakespeare's players one like thee,
To chronicle their lives.
What blessings to our time would be
His merry men and wives!

We'd be so close to Will's deep heart.
To Paul's, the Strand and Fleet.
That nature would o'erthrow art.
And we should feel them beat!

Well, gentle Jim—dramatic Jim—
The youngest and the best—
Of all our tribe, this verse is slim,
But thou canst amaze the rest.

AT IT IN SPRINGFIELD
Rival Stock Companies Actively Compete for Favorite Players

SPRINGFIELD, MASS., Aug. 3 (Special).—They are having plenty of fun in Springfield, Mass., where the Poli Theater and the Goldstein Brothers' new Broadway are both playing stock; and Springfield now claims the record for pulling off the quickest theatrical deal of its kind on record. Recently, Louise Randolph, the Broadway leading woman, was lured away by General Representative Benton, of the Poli camp, but the Broadway came back by putting in Ruth Shepley as leading woman, an old Poli favorite there, with the result that she has broken all records of the new house. A week ago, Carl Brickert, leading man at Poli's, and a real popular idol for the past three seasons, gave his notice to Manager Gordon Wright in order to accept a New York offer at a big salary increase. On his way home he met General Manager Dillenback, of the Goldstein Brothers' company, and told him the news. Learning from Mr. Brickert that he had not yet signed a New York contract and was yet free, Mr. Dillenback went the metropolis a little better, and in less than fifteen minutes had secured the leading man's signature to a contract for \$250 a week. It proved the biggest sensation for years. Mr. Brickert will open there on Aug. 11. Edna Baker succeeding Ruth Shepley as leading woman on Aug. 4. The Broadway evidently has scored some real falls in the bout, and now folks in Springfield are watching to see what coup the Poli people will spring, though it is generally conceded that they have met a game and alert antagonist in the Western Massachusetts town.

NEW EDEN MUSEE

Uptown Site Secured—New Building to Be Ready Next Winter

The Eden Musee, in this city, which opened its doors in 1884 and which has proved one of the most profitable amusement investments in the country, is to have a new, handsome and commodious home.

President Holloman, of the American Eden Musee Company, has secured an option on the property located at the corner of Forty-second Street and Lexington Avenue, and elaborate plans for the new Musee have been prepared. Building operations will soon be commenced, and it is expected that the new structure will be ready for occupancy some time next Winter.

HARRY LEE LOSES LEG
Popular Theatrical Man, Suffering from Arterial Hardening, Undergoes Amputation

Harry E. Lee, the well-known theatrical man who has been suffering from hardening of the arteries and had the misfortune of losing a leg by amputation as the only means of preserving his life, is bearing up stoutly and progressing wonderfully well. His complete recovery is now looked for. The operation was performed at the Union Protestant Infirmary in Baltimore.

Mr. Lee went to Atlantic City two years ago as representative of the Waterman fountain pen. He opened a store on the Boardwalk and was there visited by many members of the theatrical profession, who encouraged and cheered him up in the affliction which forced him out of his activity in the theatrical field. He was for many years booking agent for Klaw and Erlanger, and became universally popular with thousands who came in contact with him in business, as well as socially. Prior to that he was known as a highly efficient man in advance of traveling companies. He was the press representative of Buffalo Bill's Wild West Show's first engagement in London in 1885.

BARTHOLOMÆ'S PRODUCTIONS

On Monday evening the season began for the Bartholomæ Producing Company with the presentation in Boston of *Kiss Me Quick*. Helen Lowe had the principal part and Arthur Ayisworth had the part opposite. On Aug. 18 Mr. Bartholomæ will produce, at the Lyric Theater, *When Dreams Come True*, a musical comedy that has had a long run in Chicago. The farce and the book of this comedy are both by himself and the score is by Silvio Heine. Joseph Santley will be starred. On Sept. 22, probably in Philadelphia, *The Bird Cage*, by Austin Adams, a young Californian, will be given with Norman Trevor in the lead male role. He is an Englishman who has been associated with Marie Tempest in her plays. A little later Mr. Bartholomæ, in association with George Broadhurst, will give *A Bun for Your Money*, a farce by John Golding, written around a Mexican revolution, a horse race, and other interesting topics. Next Easter Mr. Bartholomæ will produce a Summer show at the Garrick Theater in Chicago, based on the season's Chicago successes. With William A. Brady, Mr. Bartholomæ will send out two companies of his comedy, *Little Miss Brown*, and he will retain with Mr. Brady and Mr. Broadhurst his leasing interest in the Forty-eighth Street Theater.

TWO MONEY-MAKERS

The Passing Show of 1912 has been playing in San Francisco. The Passing Show of 1913 is playing at the Winter Garden here in New York. Both have been establishing records. At the Cort Theater in the California metropolis the first played to more than \$50,000 in three weeks, and the takings at the Winter Garden for three days were in excess of \$14,000, while the total receipts for the following week approximated \$20,000 gross.

EVA TANGUAY THEATER?

New York's next new theater will bear Eva Tanguay's name. It is to be located somewhere within easy reach of THE DRAMATIC MISSION, and Miss Tanguay's own money will go into the enterprise with that of a well-known manager, who is said to have made advances to the eccentric vaudeville star on the subject. According to present promise the structure is to be completed in Autumn of 1914.

ANNA HELD DESERTS LONDON

Anna Held, who appeared in the London Opera House Revue under a four weeks' contract at \$1,250 a week, and was expecting to create a sensation, with the aid of diamond-studded boscieries, has suddenly quit one week short of her agreement. London was not dazzled by her glittering ankles. This and some complications with the management made the little twinkler's stay in the British capital uncomfortable, and she suddenly returned to the more hospitable environment in Paris.

APPEALS FOR HUSBAND'S RETURN

John Edward McCormick's wife, who is ill and in financial straits at 608 Eighth Avenue, this city, has published an appeal for help to find him and urge his return to his home, from which he disappeared early last week. McCormick is supposed to have gone to Albany to get a position. He has been employed in theaters here.

ISADORA DUNCAN'S NARROW ESCAPE

Isadora Duncan narrowly escaped serious consequences from an automobile accident night of Aug. 3, while on the way from Chambery to Orange, to attend a performance at the latter place. The car smashed into the closed barrier of a railway crossing and was badly damaged.

The car was going full speed, but Miss

Duncan, displaying great stoicism, coolly remained in her seat and shortly after reached Orange practically unharmed.

SHUBERT PRODUCTIONS

Plays by American Authors and Shakespearean Productions Are Featured

The Messrs. Shubert, in announcing their plans for the year, give a list of plays by American authors. One of the daring dramas will be *Suttee*, by Guy Bolton, with its leading character a woman married to a once famous pianist, now an invalid because of his many indiscretions. The problem is the extent of her obligations to this man with such a past and no future. Other plays that promise interest are: *At Bay*, by George Scarborough, in which Guy Standing and Chrystal Herne will be featured; *Modern Girl*, by Ruth C. Mitchell; *The Warning*, by Arthur J. Eddy; *If We Had Only Known*, by Inglis Allen; *The Winning of Ma*, a dramatization of the Bessie Hoover stories; *Miss Phoenix*, by Albert Lee; all of these distinctly American.

Other plans for the year include the farce tour of Forbes-Robertson and Gertrude Elliott, beginning in the new Shubert Theater on Forty-fourth Street; the annual tour of Sothern and Mariowe, beginning at the Manhattan Opera House, Sept. 22; William Faversham's trip to the Coast in *Julius Caesar*, with two new productions later; a New York engagement of the Granville Barker Festival, consisting of three plays, one by Granville Barker, one by G. Bernard Shaw, and one by John Galsworthy.

Other importations will include *Turandot*, the Chinese spectacle; *Hop o' My Thumb*, the Drury Lane melodrama; *The Ride to Hell*, in association with Winthrop Ames; *Les Petites*, by Lucien Nepoty; *Panthere*, by Monckton Hoffe; *The Surprises of Hell*, by C. B. Fernald, and these musical plays: *Liber Augustus*, by Ernst Weilisch and Rudolf Bernauer, and Leo Fall, to be given at the Casino with De Wolf Hopper, George McFarlane, Arthur Cunningham, Viola Gillette and others; and *Oh, I Say*, by Henry Kern and Albie Bane, with music by Jerome Kern.

William Hodge will come into New York in *The Road to Happiness*; Bertha Kalich in *Her Son's Wife*, by E. E. Ritter, and Louis Mann in *Children of To-Day*, by Clara Lipman and Samuel Shipman. *Romance* will go on tour, as will *The Five Frankfurters*, Sam Bernard in *All* for the Ladies, James T. Powers in *The Geisha*, the Honeymoon Express, and Gaby Deslys. The French dancer will appear first in New York, returning here in November. There will also be second companies of *Romance*, *Bought and Paid For*, *Bunty Pulls the Strings*, and *Little Women*, in all of which W. A. Brady is interested.

EVELYN THAW IN BANKRUPTCY

Mrs. Evelyn Nesbit Thaw, recently returned from Europe and now playing an engagement at Hammerstein's Victoria Theater, filed a petition in bankruptcy Aug. 1, giving her liabilities as \$8,654 and her assets as \$250, consisting of wearing apparel and furniture, which are exempt under the law.

MAUDE MILTON RETURNS

Maude Milton, the English actress, many years associated with Henry Irving's players and a frequent visitor to our shores, has arrived here and will assume the role of Madame Dupont in Richard Bennett's production of *Damaged Goods*.

Miss Milton expects to make her home here from now on.

BENNETT AND BRIEUX

Richard Bennett has returned from a month's sojourn in France, where he had frequent meetings with M. Brieux, the eminent author of *Damaged Goods*. Mr. Bennett cannot speak too highly of the charming simplicity of the great French litterateur, of whom he makes the interesting statement, when asked whether M. Brieux speaks English: "Yes, excellently, but he cannot understand it when spoken."

Damaged Goods will reopen its season Aug. 8 in Atlantic City for three nights, then returns to the Fulton for another run.

McKAY HAS NEW DRAMA

What Frederic McKay hopes will prove a sensational drama, *The Tricky Mrs. Trevelyan*, is being tried out in Philadelphia this week by the Orpheum Players. It is by W. Cronin-Wilson, who is not yet known to Broadway as a playwright. The story is that of a man who has squandered his money on Mrs. Trevelyan and become heavily involved when a friend tries to come to his rescue by appealing to the woman. The friend in turn becomes infatuated. She goes on the supposition that a "clever woman can hypnotize any man if she knows the tricks." Her tricks are exposed, and then she comes out with her life story, and the man who was her enemy and then her lover says that he still wants her.

Mr. McKay plans to put the play on in New York in October. He went to Philadelphia Monday night to see the production in stock, having arranged for Bertha Mann to appear in it there. She has played in stock at the Harlem Opera House and the Prospect Theater, and she is under contract with Mr. McKay to play the wife's part in *When Claudia Smiles*, supporting Blanche Ring.

"THE TOWN FOOL" COMPANY

The Town Fool company, under the management of Harry Green, will open its second successful season on Aug. 14, at the Ellis Theater, Rensselaer, Ind. Louis H. Daly, Robert Foster, Frank Martin, Raymond Dunakin, Lizzie Eber, and Miss Chick Daly will support Mr. Green, who heads his own company, as usual.

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Passing Show of 1913

(STAGED BY NED WAYBURN)

GOSSIP

Clinton Preston has been engaged for the juvenile role with Blanche Bates in *The Younger Generation*.

Miss Carroll Warren has been engaged for an ingenue role in one of the companies in *Stop Thief*, by Cohan and Harris.

Garland Gaden and Laura Lorraine (Mrs. Gaden) are as usual spending their vacation at their country home, "The Orchard," Prentiss I. L.

David Furrmann, after putting out his Mary's Lamb company, will return to New York to arrange for the production of his latest play, *The Power of Money*.

There is reason for becoming interested in the cast with which William A. Brady will present *Believe Me*, Xantippe, Frederick Ballard's comedy, this month. Frank Campeau has been engaged for the desperado and Theodore Roberts for the sheriff.

Dallas Welford and Crawford Kent have been engaged by the New Era Producing Company for the forthcoming production of the musical play, *Adele*, which opens at the Longacre Theater on Aug. 28.

William A. Brady has engaged Marie Nordstrom to resume the part in *Bought and Paid For* in which she won her New York success. Mr. Brady has engaged Gertrude Berkeley and Jane Marbury for Little Women.

Graville Forbes Sturgis, dramatist, author of several books on the drama, and Denver correspondent for *The Mission*, has just returned to his home after three weeks spent in Yellowstone Park, where Mr. Sturgis secured a much-needed rest.

Frederick Kaufman, stage-manager of the Soothern-Marlowe company, is the father of a bouncing boy weighing six pounds. Young Kaufman made his first appearance just in time to ring up the curtain at eight o'clock the evening of July 22.

Frank Whitbeck, last season's manager of B. F. Keith's Greenpoint, L. I., Theater, and until now manager of Keith's Popular Players at the Bushwick, goes to Pittsburgh as general business-manager of the Pitt Theater Company.

Paul Allen, who is also known to theater-goers as Prince de Clairmont, has placed his business matters in the hands of the W. W. Randall Agency. Mr. Allen will shortly be seen in his artistic society and classical dances that have been the sensation of Europe.

"THE TAMING OF THE SHREW"

Comedy in Five Acts, by William Shakespeare. The Coburn Players, Columbia University Campus, July 28.

Baptista	Frank Peters
Lorenzo	Conrad Cantine
Petruchio	George Gaul
Hortensio	Charles Curran
Gremio	Norbert Myro
Biondello	George Currie
Tranio	Frank Howard
Grumio	Thomas Mitchell
Curtis	John C. Hickiey
Sugarsop	Charlotte Gladstone
Philip	Constance Howard
A Pedant	William Fish
A Tailor	Herbert Baker
Bianca	Nevin Clark
Mrs. Coburn	Kate McLaurin
Widow	Eusenia Webb

The popularity of Shakespeare has led to so much blundering production of his plays that one is inclined to look askance at any fresh effort to revive them. And there is still less assurance in the announcement that they are to be presented in the open air, without scenery and with but a few simple properties to suggest locality. Yet so striking and remarkable is the work of the Coburn Players in this direction that Shakespeare is adequately presented, and the audience is aroused to real enthusiasm.

The Taming of the Shrew seemed like a daring production on university grounds at a time when woman's suffrage is being discussed in educational institutions throughout the country, but the issue was dodged, and no interrupters appeared to challenge the philosophy of the piece.

A word of admiration must be expressed for the exceedingly intelligent version of the play used. Ordinarily the tendency in such cases is to eliminate practically everything but what tells the story, forgetting or ignoring the fact that one of Shakespeare's greatest charms is his showing of his action of the moment rather than just narrating a hackneyed plot. In this case there was plenty left in the scenes to make them animated and interesting. At the same time not a jot necessary to the ready comprehension of the story was missing. The discrimination was made with the spirit of the great poet constantly in view, and his letter, (carefully observed, nevertheless), subordinated. If a half-dozen "tut, tut," added to the impression of the piece, and Shakespeare wrote but one, there was no equivocation—the half-dozen were spoken.

Acting left little room for criticism. There was not a principal who failed to render the humor of his part, or who did not maintain the consistency of his character throughout. It is difficult to imagine a better conception of the shrewish-Katherina than was presented by Mrs. Coburn. Showing the indignation and then gradual response to the taming process, she offered a thoroughly convincing portrayal. Her husband, playing Petruchio, was no less admirable. The good-heartedness of the husband was apparent throughout, and his bullying was without offense. Here and there his words failed to get over, but the occasions were so seldom that it may not be held against his sincerity or his art. Kate McLaurin as Bianca was distinctive. As Baptista, Frank Peters was somewhat repressed in style, but entirely dignified. Particular mention must be made of George Currie for his rendition of Gremio. Few can laugh with quite so much heartiness, and few are able to build so far on a part without overdoing it. His portrayal was excellent. Another bright spot was John C. Hickiey's Grumio, done with animation and ability. The other parts were in competent hands.

As a whole, the production was noteworthy. Lighting, grouping, and other details were carefully attended to. The attraction is well worth while.

"IPHIGENIA IN TAURIS"

Iphigenia in Tauris, by Euripides, Translated into English Rhyming Verse, by Gilbert Murray, Thursday evening, July 31.

Iphigenia	Mrs. Coburn
Orestes	Mr. Coburn
Pyramus	Thomas Mitchell
Thous	P. Peters
A Heraldman	George Gaul
A Messenger	George Currie
The Goddess	Pallas Athena
First Leader of Chorus	Eugenia Webb
Second Leader of Chorus	Kate McLaurin
Chorus of Greek women, handmaids to Iphigenia, soldiers, attendants, etc.	Constance Howard

This twenty-five century old play, done into excellent and resonant English verse by Gilbert Murray, was captivatingly offered by the capable Coburn Players on Thursday night of last week on the campus of the Columbia University.

The programme tells us that this "is not a romantic play, beginning in a tragic atmosphere and moving through perils and escapes to a happy end." Had it been written to-day—and, indeed, it might have been—it would come under the head of thrillers. Stripped of its classical mysticism, it could well be an intrigue of the early Italian Renaissance, and as to its emotions—well, it is the same old Human Nature. Of course, as expressed, it might baffle our most skillful word artists.

The Coburn Players held the large audience under the spell of their splendid dictation. The atmosphere was latent with suppressed poetry. The sylvan surroundings augmented the spell. It was a delightful midsummer night's diversion, to which the elements contributed lavishly, since it was also a perfect night.

MRS. BARKER AND DAUGHTER KILLED

Patrick Sully, disregarding the warnings of a bagman, drove his one-horse surrey across tracks of the New York Central line at Ossining, N. Y., July 30. His two passengers, occupying the rear seat, lost their lives. They were Mrs. Mary E. Barker, a widow of sixty-five, of No. 20 Murray Street, Stapleton, S. I., and her daughter, Gertrude M. Barker, thirty-eight. Both were actresses, the elder one having been on the stage for forty-nine years. For several years she was with Eleanor Robson and more recently with Mrs. Fiske.

The women were on their way to meet their son and brother, John H. Barker, a vaudeville actor, who was a passenger on the steamer *Norah A. Jones*.

The carriage was struck in the rear by the oncoming electric locomotive, hurling the women on the track. Every bone in the younger woman's body was broken, and she died instantly. The elder one landed on her head and died soon after reaching Ossining. The driver, who escaped serious injury, was ordered under arrest by Coroner Dunn and locked up.

The funeral of Mrs. and Miss Barker took place last Saturday morning from 123 East Eightieth Street. Services were held in the Church of the Epiphany and the interment in Calvary Cemetery.

MARY ANDERSON'S 54TH BIRTHDAY

Madame Antonio de Navarro, affectionately remembered as "Our Mary" Anderson, celebrated her fifty-fourth birthday on July 28, at her English home.

CHANGE AT WINTER GARDEN

Ethel Hopkins, who has appeared in musical comedy and vaudeville here and abroad, stepped into The Passing Show of 1913 on Monday night in a prominent part. She and her sister Emma, daughters of the late Colonel Hopkins, of St. Louis, have just returned from Europe.

Miss Hopkins replaces Corinne Frances, who, with her husband and partner, Tony Hunting, will return to vaudeville. Laura Hamilton, of The Passing Show's cast, has been given a five-year contract by the Shuberts.

ACTORS' SOCIETY HEADQUARTERS

The Actors' Society has taken new headquarters on the sixth floor of the building at 1416 Broadway. Members of the society that the present abode is only temporary.

BENNETT COMEDY SEPT. 1

Arnold Bennett's comedy, *The Great Adventure*, will open its New York engagement Monday, Sept. 1, at Winthrop Ames's new theater on West Forty-fifth Street, for which the name, the Gotham Theater, has been definitely selected.

The Great Adventure was written by Mr. Bennett around the story used in his novel, "Buried Alive," which was originally published in 1908, and has long been one of his most popular books. Mr. Bennett has taken the salient incidents and situations of the novel and used them as a basis for his play. Janet Beecher will create the principal role in the comedy. The remaining members of the company were engaged by Mr. Ames while he was abroad, and are already arriving for the rehearsals.

A CARELESS PLAYRIGHT

"Try it on Chicago" is the principle Fannie Ward will follow in introducing Madame President into this country. On Sept. 8 she will give the play there, using an adaptation made by Jose Levey, which she says still leaves it a comedy for adults only. She hopes to bring it into New York. As for details, here is her explanation: "The dramatist allowed the curtain to rise on a lady's boudoir before she had time to put her clothes on, and of course the play couldn't be stopped for a little thing like that."

"THE BACHELOR'S BABY"

The Bachelor's Baby, Francis Wilson's comedy success, will be sent out the coming season with Henry Buckler in the leading role, under the management of K. C. J. Quith. Mr. Buckler, who met with great success in the part last season, will again be featured, along with The Baby. A complete new production will be carried. J. Cahn has charge of the bookings and will be the New York representative. The tour, embracing one, two, three nights and week stands, will begin Sept. 22.

THOSE HUNGRY ENGLISH ACTORS

(Continued from page 8.)

and told him that I had been looking for him. He said he didn't want my job, that he would rather stay in pictures. Then down in Philadelphia I met another good actor, and he said he wouldn't come back, either. He has built a home there, has something to do fifty-two weeks in the year, doesn't have to work nights, and he's happy with his wife and kids. I don't blame him.

"It's hard enough to get the right kind of a cast to open a play, but your troubles don't end there, not if the play makes a hit and you send companies on the road. Some of these men who want to run the theater talk about sending the original company out so that every city will see the same produc-

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VAUDEVILLE



Edna Showalter, Mazie King, Cecil Cunningham and James Duffy and Mercedes Lorenze Delight New Yorkers



Artist, Montreal, Que.

BELLE ADAIR,
Now at the Fifth Avenue Theater.

THE capture of Edna Showalter's splendid soprano voice for vaudeville was the event of last week in the metropolitan theaters. Singers so brilliantly gifted are rare indeed these days.

Miss Showalter was given an enthusiastic welcome at the Union Square Theater, demonstrating once more that there is a distinct place on the variety stage for the best in the musical world.

Miss Showalter, whose wide experience was gained on the opera and concert stage, possesses a voice of remarkable sweetness and range. Moreover, she has a personality that will go far toward winning over vaudeville audiences. Her repertoire included a splendid rendition of the florid polonaise from *Mignon* (Thomas), a test of technique, and the Moore ballad, "The Last Rose of Summer," beautifully sung.

The Union Square Theater had another radiant little act, Springtime, breezy with youth and refreshingly dainty. Springtime is presented by James T. Duffy and Mercedes Lorenze, and is the work of Mr. Duffy, who terms his effort "a juvenile musical comedy." It tells a slight little romantic story of a young couple who slope in a property motor car; but it is so bright of lines and so brimful of catchy melodies that it makes a distinct hit. Miss Lorenze is decidedly pretty, Mr. Duffy is clever, and the two contribute a thoroughly delightful act.

Hershel Hendler, billed as a European piano virtuoso, made his first appearance at the Union Square. Mr. Hendler is a rather distinguished-looking young fellow, who unquestionably knows how to play. His methods are bizarre enough to lift his offering into the field of novelty. He simply couldn't make his fluttering hands behave in his original Egyptian "Spirit of the Night," a duet with the electrician, who plays brightly with the green spotlight. Best of all, the audience seemed to like the way he turned "Alexander's Rag Time Band" into a Chopin funeral march, a Mendelssohn spring song, a Bizet prelude, and a Strauss waltz.

T. Roy Barnes and Bessie Crawford again demonstrated their power as sure-fire laugh winners. It's hard to define just how Barnes does it; but the comedian's unconventional methods, and the fact that he looks as if he just stepped from the audience to the

stage, go far toward winning theatergoers at the very start. Then, again, Barnes doesn't take any chances, but patrols the aisles with a musket and bayonet to see that every one applauds.

The Castilians have an elaborate posing act in bronze and verdigris.

One of the real delights of the week was the terpsichorean novelty, *The Spirit of the Spring*, offered by Mazie King and her eight dancing girls at the Fifth Avenue Theater. Miss King is an admirable toe danseuse, who pirouettes, tangoes, and does solo dances with thorough grace and ease. The dancing girls—who are of a girlish type of dainty prettiness—give admirable assistance, and their Pierrot and Columbine dance was finely done; the best moment of the offering. There is, too, a masculine dancer of agility. Toe dancing is a distinct relief in the present avalanche of the turkey trot. *The Spirit of the Spring* can easily have a more effective finale. Here Miss King as Spring, surrounded by the sprites of the forest, is discovered by a hunter. Possibly the adventurer is a poet. Anyway, a thunderstorm arrives, and Spring falls mortally wounded by a bolt of lightning. The storm, it must be confessed, seemed to be rather under a cloud. The thunder, especially, didn't make the right sort of appeal. But, with a stronger climax, Miss King will have a thoroughly captivating act. Even at present it's exceedingly attractive to the eye.

Cecil Cunningham, whose Phyllis is a delightful memory of last season's fascinating revival of *Ioanthe*, made her vaudeville debut in Jean Haves and George Botsford's *The Married Ladies' Club*. The skit isn't as deadly as it sounds, for it shows vocally how five young women pass away the time while their husbands are absent. In reality, it allows four of them to serve as a sort of feminine background for Miss Cunningham. The act, of varying qualities at the start, improves as it unfolds. The voices blend well, and several numbers, "Apple Blossom Time in Normandy" and "Sailing Down Chesapeake Bay," are effectively introduced. Miss Cunningham is, of course, very pleasing. She is both blondly and statuesquely beautiful; she sings delightfully; her enunciation is excellent, and her methods are easy and winning. Miss Cunningham would be a big hit in a dainty single act, with gowns of the romantic type, which set off her beauty most effectively. She is more than the better half of *The Married Ladies' Club*.

The Carl Eugen Troupe of nine have a corking acrobatic act, with a lot of really thrilling feats, in which a boy performs some remarkable side and twisting somersaults, with shoulder catches, in mid-air.

The biggest laugh at Hammerstein's Theater, last week, came when Winsor McCay, a comic artist with genuine imagination, again revealed his motion picture of a mosquito's gay career. The film was made from 6,000 drawings, photographed in succession. The picture of little Nemo was almost equally entertaining. Both are far from new, but they are just as potent hits as ever.

Ernest Ball and Maude Lambert have an agreeable piano and singing act. Mr. Ball gave his newest ballad, "To Have, To Hold, To Love," and Miss Lambert aroused enthusiasm with her rube straw-ride number.

Elizabeth Murray has a turn of average interest, presenting several rag numbers.

Ching Ling Foo's act, in which Foo's daughter, Chee Toy, is the feature, played its final week at Hammerstein's. Dainty Marie offered a routine of difficult feats on the flying rings. Bert French and Alice Eis continued to interpret *The Dance of Fortune*.

It may not be good form to call *The Three Beautiful Types* a miss-print, but we have a secret feeling of relief that the living pictures are now moving.

FREDERICK JAMES SMITH.

VAUDEVILLE GOSSIP

Maurice and Florence Walton will begin a four weeks' engagement at the Colonial on Sept. 20.

Frank Sheridan will be seen during the coming season in vaudeville.

Cathrine Countiss is booked for forty weeks in her emotional playlet, *The Birthday Present*, which had a preliminary tour last Spring. Miss Countiss begins her season at the Brighton Beach Music Hall on Aug. 11. A tour of the Orpheum Circuit begins at the Orpheum in Memphis on Sept. 7. Miss Countiss will have her original company, including John W. Lott and the clever Master Mac Macomber. The actress has been resting for two months in Colorado.

The Millard Brothers closed a season of forty-seven weeks in Pittsburgh on July 26, and will spend the Summer on their farm at Eagle Mills, N. Y.

Claude and Fannie Usher are resting at Sky Farm, Mendon, Mass. They will appear this season in their new playlet, *The Straight Path*, assisted by "Spare ribs."



VALESKA SURATT,
Soon to Appear in Spectacular New Act.

A FAREWELL CHAT WITH INA CLAIRE



A. L. Johnson, St. Paul, Minn.
MABEL BERRA,
Clever Young Singer in New Single Act.

VIEWS, REVIEWS AND INTERVIEWS

"WE are accustomed to hear that vaudeville profits by the dramatic stage," observes Madame Charlotte Nelson-Brailey, a distinguished American prima donna and musical student, "but it is somewhat unusual to have the operatic stage emulate the vaudeville stage. Yet that is just what is to happen this season when the Metropolitan Opera Company, the Chicago Grand Opera Company, the Montreal Grand Opera Company, and, indeed, all the important grand opera companies produce a number of short operas, which will correspond to the playlets now seen in vaudeville. Signor Puccini has written three such operettas, which are to form a triple bill for the Metropolitan, and there are to be other little musical masterpieces, one of which will be Madeline, by Victor Herbert, and another will be A Lovers' Quarrel, by Parelli, which I had the honor to introduce in English. It is to be sung during the Summer at Ravinia Park, in Chicago, and later will undoubtedly find a place in the repertoire of the Chicago and New York companies, and, what will prove of unusual interest, it will be given in English."

As they remark in the classics, "Praise from Sir Hubert is praise indeed." These be wonderful times when the Metropolitan Opera Company takes its artistic cue from the vaudeville stage!

Judging from recent experiences, many of the vaudeville cartoonists draw best when not on the stage.

Olive Briscoe was summering at Atlantic City until last week. It may be remembered that this talented vaudeville artiste is a baseball fiend, and one of her most original and entertaining numbers is a baseball verse to her most successful song.

As she was doing the mermaid act on the beach Monday afternoon, Louis Wesley, the manager of the Savoy Theater, the local vaudeville house, was observed making frantic gestures of distress, which finally attracted the attention of Miss Briscoe, and she sailed ashore to take orders.

"I have just 'canned' my headliner," he finally managed to say to her, "and I need a pinch hitter. Are you on?"

Miss Briscoe was, and did.

At the present time there are more than three hundred artists and acts of American origin playing in London and the provinces. Our actors may not be making great headway in the English dramatic productions, but the Stars and Stripes wave proudly over the halls.

Hattie Carmontelle's comedy work in Carmontelle, Leo and Chapman's skit, A Quiet Night, won a hit at Waldameer (Erie) Park, according to the Erie, Pa., newspapers.

Ambitious Young Actress, Much of Whose Success Has Been Won in Vaudeville, Tells of Her Plans

INA CLAIRE is linked in the public mind with her dainty and bewitching playing of the demure maiden in *The Quaker Girl* and her graphic imitation of Harry Lauder.

But now Miss Claire is aiming higher. She has just gone to England to play a principal role in one of George Edwardes's coming London productions. Miss Claire has left the Lauder bit behind for all time. Englishmen will never realize what a finely done mimic cameo of their music-hall idol they have missed.

Mine was a farewell chat behind the scenes at Hammerstein's, with Miss Claire, a day or two before she sailed on the *Mountain* for England. It was a warm afternoon. Miss Claire had completed her act but a few moments before. She was tired, she confessed, but was glad to give a little good-by interview to her friends in vaudeville.

Miss Claire is a typically American girl. In place of the shy demureness of her stage personality, away from the footlights there is a refreshing girlishness. The straightforward glance of her blue eyes has an honest sincerity, and a distinct but almost fragile charm is reflected in the way she speaks. Fame has not turned her head. In the first place, there is nothing of the stage about Miss Claire. There is a touch of confidence in her own ability, as there should be. But above all, radiating from every word she speaks, is an ambition to greater things.

I asked Miss Claire how she chanced to hit upon her Lauder impersonation.

The star confessed that she couldn't exactly remember. It was a part of her earliest vaudeville repertoire. "A little over four years ago I made my first stage appearance in vaudeville. The Lauder imitation was a part of my act then.

"I had others, too; even one of Eva Tanguay. But my moment of Lauder was most successful; so I tried to elaborate and improve upon it. Then I was given a chance to appear with Richard Carle in *Jumping Jupiter*. I gave the Scotch imitation, but neither the mimic bit nor I attracted much attention. Besides, *Jumping Jupiter* didn't jump very long in New York.

"Next I won my hit in *The Quaker Girl*, and the Lauder imitation went back into forgotten oblivion. When I joined *The Honeymoon Express*, at the Winter Garden, I dragged out poor Lauder again and surprised every one. Theatregoers thought the mimicry was brand new. Naturally I used it during my brief reappearance in vaudeville."

"The surprise up my sleeve" in the way Miss Claire describes the vivid characterization.

"I shall not take Lauder over to England with me. He will have to remain behind. You see, I have to drop my voice to a difficult pitch all through the songs and monologue. I have found that it racks and injures my singing voice, and I am going to discontinue it.

"My voice is more valuable to me. The little impersonation really offers no future. I want to be really successful in musical comedy on my own merits. I don't want to succeed on some one else's success.

"To secure a good imitation, one must be in sympathy with the person whose work is to be mimicked. The personality, the methods, the temperament, the mannerisms, the facial expression and the vocal tones must all be carefully studied. An imitation is really an accentuated study of personality and methods."

Vaudeville holds a favored place in Miss Claire's heart. "Vaudeville patrons, on an average, are simpler in their demands," she says. "To be successful on the variety stage, an offering must make a quick and broad appeal. But even vaudeville audiences vary.

"I was honestly afraid of the Hammerstein audiences—supposed to be typically blasé. On Monday afternoon I had a genuine case of stage fright and very nearly lost my voice. I simply couldn't, if I may say it without seeming conceited, do anything like my best."

But Miss Claire was most interested in the future. "I am to have a leading role," she explained, "in one of the coming productions at the Gaiety or Adelphi theaters in London, probably the Adelphi. I was to have been in the next Gaiety show, but I could not get there in time, and Emmy Wehlen was given the part intended for me. Naturally, I hope to have a role that fits me; something of the delicate type of *The Quaker Girl*. I am to appear under the direction of George Edwardes, who staged *The Quaker Girl*, and who knows my work. I find so much of personal success is dependent upon the proper atmosphere or



Gould and Hubbard, N. Y.
RENE DIETRICH,
Of the Delightful Singing Team of Wright and Dietrich.

background for your personality, but I am sure Mr. Edwardes will find something good for me."

Miss Claire has ambition and ability, the depths of which have not been fully sounded. She has won a large measure of success, but the future holds still greater things in store for her.

FREDERICK JAMES SMITH.

LITTLE TALES OF THE VAUDEVILLE WORLD

HONOR IS SATISFIED, the dramatic sketch in which W. L. Abington is now appearing, was one of the successful vaudeville vehicles of Lyn Harding, last season in *The Years of Discretion*. Mr. Harding, who is a distinguished character actor, makes annual vaudeville appearances in London during the "off" season, but has never quite yielded to the vaudeville siren in the United States, although he has had innumerable offers. Before his departure this season, however, he expressed a strong desire to make a limited tour of this country, and this ambition may be gratified before another year.

Stanley Houghton, whose delicious *Fancy Free* was witnessed at the Princess Theater, will be a contributor to the vaudeville stage this season. Whitford Kane, a well-known English character, is arranging to play a comedy by this talented author at the close of the regular dramatic season. Sir James M. Barrie, Arthur Sutro, Stanley Houghton, and other equally distinguished names, put the finishing touch to the elevation of vaudeville, if such should really be necessary.

Ed Wynn, who has a new comedy offering which he calls *The King's Jester*, met George Delmore at Atlantic City last week, and was confronted with a playbill more than fifteen years old, showing that at that time Delmore and Lee were presenting with unusual success *The King's Jester*. Wynn wonders what is new and where he can find it.

VAUDEVILLE GOSSIP

Belle Adair, at the Fifth Avenue Theater, this week, was leading woman last season in *The Fascinating Widow* with Julian Eltinge.

Adele Rowland, late in *The Tik-Tok Man of Oz*, in Chicago, may soon be seen in vaudeville.

Ching Ling Foo and his troupe of Chinese entertainers began a limited engagement at Joe Weber's Theater on Monday.

Nora Bayes has been booked solid over the Keith time. She will open at the Colonial on Sept. 8.

Nance O'Neill returned to vaudeville this week in Gaston Mavale's dramatic playlet, *In Self-Defense*. Mr. Mavale and Alfred Hickman are appearing with Miss O'Neill.

E. V. DARLING RETURNS

Toured Europe for Eight Weeks in Quest of Novelties—Ethel Levey at the Colonial?

Edward V. Darling, chief booking expert of the United Booking Offices, has returned from eight weeks spent touring Europe in search of novelties for the next season. Mr. Darling studied acts from Liverpool to Moscow, and signed up a number of English and Continental artists for the Keith New York theaters.

Mr. Darling opened negotiations in London for Ethel Levey to appear at the Colonial in September, during her brief holiday in this country. It is very likely that the negotiations will be successfully consummated and that Miss Levey will be seen at the Colonial for two weeks in a new playlet by Sir James Barrie, who is writing a four-act drama in which Miss Levey will appear at the termination of her London Hippodrome engagement.

MR. HAINES'S LONG SEASON

Robert T. Haines, recently seen at the Union Square Theater in William J. Hurley's *The Man in the Dark*, opened out of town in Milwaukee on Monday. Mr. Haines will have a long season, ending at the Palace in Chicago on July 12, 1914. He will play the Keith New York houses in January and February, and will start over the Orpheum time about March 1.

Mr. Haines and his company made the trip west from Buffalo on the Northland. The lake trip was the only vacation the successful actor will have this summer.

CURRENT BILLS

Fifth Avenue.—Corse Payton, Bud Fisher, Belle Adair, Prince Floro, Albert Hart, Cole and Denby, the Great Tornados, La France and McNab, Three Kids from School, Sidney.

Union Square.—Seymour Brown company, Walter Percival company, Maud Muller and Ed Stanley, Fiorenza Family, Fred and Adele Astaire, George Herrmann and Marion Shirley, Middleton and Spellmeyer, Linnett and Wilson, Jack Mooney.

Henderson's.—Nance O'Neill company, Will Oakland, Merrill and Otto, Volinsky, Moore and Young, Adele Oswald, Leo Zarelli Trio, Lal Veno and Lamore, Billy Arlington, Brighton Music Hall.—Odiva, Laddie Cliff, Howard's Animals, McRae and Clegg, Hal and Francis, James Duffy and Mercedes Lorenze, Gilding O'Mearas, Two Roses.

New Brighton.—McIntyre and Heath, Henshaw and Avery, Old Soldier Fiddlers, Eddy Howard company, Mosher, Hayes and Mosher, Monkey Hippodrome, Sue Smith, Walter Percival, Picciani Troupe, Mabel Berra, Bell and Caron, West and Van Siclen.

Charles Kenna will play thirty weeks over Pantages time.

CHICAGO VAUDEVILLE

By E. E. MEREDITH.

Frank E. Talbott has secured the Garden Theater in Kansas City. Walter F. Keefe, of the Theater Booking Corporation, announces that the house will be booked through his agency as in the past and the season will open Labor Day.

Frank Q. Doyle has his books in fine shape. The various houses that he will supply the coming season have programmes laid out well in advance. McVicker's began with vaudeville this week, while the Colonial continues to do fine business.

The W. V. M. A. began its routings last week. The various agents are receiving attention and long lists of attractions are being taken up. Charles E. Kohl returned to his office Friday after a short absence. Kerly Meagher, executive manager, is again on duty after a month's vacation.

Jones, Linick and Schaefer will book ten theaters in Chicago in the coming season; McVicker's, Colonial, Crown, Star, Plaza, Crawford, Franklin, Wilson, Willard, and Virginian.

Alfred Hamburger's Ellis Theater has remained open all Summer and Manager Walt Johnson claims that business has been "very good." The Panorama, another Hamburger house, which has been devoted to pictures during the Summer, opened the regular season last week with vaudeville and pictures, starting off suspiciously.

Charles E. Hodkins moved into the Jones, Linick and Schaefer Agency last week. A recent trip through the South gives him an extensive circuit for the coming season.

Harry Miller is now associated with the Interstate office and will book Dallas, Houston, Lincoln, Topeka, Wichita, Omaha, St. Joseph and other cities. The Interstate will practically have two circuits next season, devoted to big and small time.

CLIFTON CRAWFORD BOOKED

Clifton Crawford is to play fifteen weeks in vaudeville in a new act. He will open at the Colonial on Sept. 1.

HOUSES OPEN SEPT. 1

General Manager E. F. Albee announces that B. F. Keith's Colonial, Alhambra, and Bronx theaters will open for the season of 1913-1914 on the afternoon of Monday, Sept. 1, with bills of all-star Keith vaudeville. The Bushwick will open its season on Monday matinee, Aug. 25. The Orpheum's opening date will be announced later. The new Prospect Theater will open its doors to the public late next Winter.

Marie Fanchonetti, well known in musical comedy as a dancer, will soon appear in vaudeville in a singing and dancing novelty. Miss Fanchonetti will be assisted by Murray Harris and six dancing girls. The act is booked by Al. Wilton.

SPLIT WITH MARINELLI

E. F. Albee and Martin Beck Issue Statement Regarding Break with Booking Agent

E. F. Albee, general manager of the United Booking Offices, and Martin Beck, managing director of the Orpheum circuit, formally announce that their respective vaudeville organizations will have no further business relations with H. B. Marinelli, the International booking agent. In explanation of this radical action the official statement issued by Messrs. Beck and Albee says:

"It has been the object of Mr. Marinelli for the past few years to control every theater throughout the United States and Europe, and wherever he found a manager that was independent enough to do his booking in his own way and with whomever he pleased—that is to say, using the different agents throughout the United States and Europe who have energetically created and controlled a large number of acts—he immediately endeavored to disrupt every attempt to do business except with himself, thereby placing the managers in a position of doing business with one man, which they absolutely refuse to do, and which Martin Beck, representing the Orpheum circuit, and E. F. Albee, representing the United Booking Offices, object to. These circuits are so vast and so important, representing, as they do, over one hundred high-class theaters throughout the United States and one hundred more medium price houses, these firms playing every character of act known to vaudeville, they object to Marinelli's arbitrary manner and will not tolerate his dictation."

"One of his pet methods of doing business is to represent that he controls everything in Europe and the United States and then to procure artists' signatures to agreements making Marinelli their sole representative.

"For the benefit of the artists hereafter, Messrs. Beck and Albee announce that they can do business with any agent in the United States or Europe for their respective institutions. This will give the European agents a broad field to work in, and they will receive encouragement where they have heretofore been mussed and controlled to a certain extent by Mr. Marinelli's greedy and tyrannical methods of doing business."

The Marinelli agency has issued the following statement:

"All we have asked from the United Booking Offices is fair treatment. We are quite willing to book exclusively for them if they will agree to book in Europe exclusively through us. But we do not think it is just for the United to book through other agents in Europe and then demand that we do all our American business with them or with their approval. We are quite willing to adopt an exclusive policy with the United and give them a monopoly of foreign acts if they in turn will give us the same exclusive privileges and the same monopoly of booking in Europe."

VAUDEVILLE NOTES

Annette Kellermann, now in England, may next appear in Australia.

Maude Leslie is resting at her bungalow camp at Atlantic Highlands.

Eva Davenport has an Edgar Allan Woolf sketch for the coming season.

Charles Dickson, comedian and playwright, is considering a vaudeville offer.

Blockson and Burns opened Aug. 1 at the Circus Carré, in Amsterdam, Holland.

Pat Rooney and Marion Bent are playing the Orpheum circuit in At the News Stand.

Flavia Arcaro, recently seen in vaudeville with Leo Edwards, has a new single act.

Laurie Ordway has recovered from her severe illness and is touring the Pantages time.

Tom Lewis is this week trying out his new act, *The Marriage Lease*, by Robert Davis.

Tom Gillen, "Finnegan's Friend," began his eleventh annual tour in Somerville, N. J., last week.

Mabel Carew, the singing comedienne, is booked solid over the Western Vaudeville Association circuit.

September Morn, an act produced by Ed Armstrong, opened at the Pantages Theater in Los Angeles on Sunday.

Mrs. Bob Fitzsimmons (Julia Gifford) is playing Pantages time in a tabloid operetta, *A Bulgarian Romance*.

Lina Abaranell began her vaudeville season at the Majestic in Milwaukee last week and was very well received.

Lily Lena suffered a heavy financial loss when her bungalow at Thames Ditton, England, was recently destroyed.

Juliet this week begins a Summer season at Morrison's Rockaway Theater. She has been ill at Mount Clemens for a month.

Jeanette Dupree will appear in London in September. After her English engagement she is booked for twelve weeks in South Africa.

Harry Smirl and Lillian Kleb, vaudeville players, were married at Bridgeport, Conn., where they were appearing at Poll's Theater.

Alfred Latell is doing nicely in his animal imitations over the Pantages circuit. He is assisted in his act, *A Dog of Fantasy*, by Eddie Vokes.

Lulu Glaser, aided by Tom Richards, is to have a new playlet by Edgar Allan Woolf. The sketch may later be developed into a three-act drama.



IDA O'DAY,
Astoria, N. Y.

Appearing on the Pacific Coast.

THE SMALL TIME PLAYLET

BY E. E. MEREDITH.

All monologists can't be Julius Tannen or Frank Fogarty; the "small time" must content itself with copies of the famous comedians, or rising strivers for fame in the field of stage talk. All imitators can't be so clever as Cecilia Loftus or Elsie Janis; the audiences in smaller cities must be content with imitations not so readily recognized. All singers can't be Emma Caruses or Belle Bakers; the demand of "small time" must be supplied with singers less capable and commanding a great deal less money. With the numerous "small time" circuits demanding a constant change of faces, embryo Tanness, Fogartys, Thorntons, Cases, or Kellys have no trouble in getting work. There are plenty of opportunities for the less capable imitator, and the average "single woman." The "small time" is satisfied with ordinary monologists, ordinary imitators, ordinary singers, ordinary ventriloquists, ordinary acrobats, and ordinary jugglers—but the line is drawn at ordinary dramatic and comedy playlets.

The fact that the "small time" rebels at cheap sketches with inferior players makes it hard for the booking agent who feels that he must have talk on a bill, for managers who have an over-supply of sketches and a dearth of other material, and for the dramatic player who seeks a livelihood in vaudeville, without possessing song and dance ability.

A playlet, to be worth while in vaudeville, must either present a popular star, be perfect in construction and in manner of presentation, or have an unusual turn. To be commonplace is to be valueless. The sketch deserving of no higher praise than "good" cannot succeed even with a star, unless the player has a remarkable following. Mrs. Langtry found that ordinary vehicles would not serve her purpose the past season, and did not score until she offered the character of a suffragette jurist. Mrs. Patrick Campbell's success in vaudeville has depended to a great extent on her vehicle. George Beban's success is to be attributed to his playlet, *The Sign of the Rose*, although he plays it splendidly. Frank Keenan's artistic work has always been brought forward in a clever playlet.

Actors of less fame in playlets that are merely passable do not prove an asset for vaudeville. Ordinary sketches are still less desirable on the "small time" where patrons enter and exit at all times and are likely to "come in on" a playlet, in which case it can have no possible interest. Then a sketch may be similar in theme or subject to the moving pictures which open or close the show. Still another objection urged by "small time" managers is that when extra shows are given on Sunday or a holiday, a sketch cannot "cut" like other acts. There is little encouragement to be given those with the sketch idea. They may get along, but sensational success is very improbable.

TWO-A-DAY GOSSIP

Harry Thomson, "His Honor the Mayor," is resting in New Brunswick. In 1915 he plays return engagements over the Sullivan and Considine circuit during the World's Fair.

Cunningham and Marion will sail on the *Rosier Wilhelm der Grosse* Sept. 16, and will open a four weeks' engagement at the Palace, London, with bookings at Birmingham, Newcastle, Liverpool, and Edinburgh to follow.

George Beban, Louis Nethersole, and Jack Mason may, if plans are perfected, present an all-American entertainment at a West End London theater next season. The production will be in the nature of a revue, with Mr. Beban's playlet, *The Sign of the Rose*, as the feature. The revue would not be presented until Mr. Beban completes a tour of Moss time in England, at a salary said to be \$1,250 weekly.

ETHEL GREEN,
Gould and Mardon, N. Y.
Comedienne Successful in London

VAUDEVILLE DATES

WHERE NO DATE IS GIVEN, IT WILL BE
UNDERSTOOD THAT THE CURRENT
WEEK IS MEANT

Dates Ahead, Mailed to Reach THE MIRROR
by Friday, Will Appear in the
Next Week's Issue

ABARBANEL, LINA: Maj., Chicago, Ill.
ABDALLAH'S SIX: Schmer Park, Montreal, Can.
ABINGDON, W. L. AND CO.: Orph., Seattle, Wash., Orph., Portland, Ore., 11-16.
ADAR, BELIEVE: Fifth Ave., N. Y. C.
ADAMS, E. AND E.: Temple, Detroit, Mich.
ALBEE, Buffalo, N. Y., 11-16.
ALBEHN, CHARLES, Troupe: Victoria, N. Y. C.
ALBERS'S POLAR BEARS: McVicker's, Chicago, Ill.
ALEXANDER BROS.: Maj., Chicago, Ill., Temple, Detroit, Mich., 11-16.
ALISKEI'S HAWAIIANS: Savoy, San Diego, Cal.
ALLEN, FREDERICK, AND CO.: East End Park, Memphis, Tenn.
AMBLER BROS., THREE: Victoria, N. Y. C.
AMERICAN NEWSBOYS' QUARTETTE: McVicker's, Chicago, Ill.
AMETA, MILLE: McVicker's, Chicago, Ill.
ARCADIA: Keith's, Phila., Pa.
ARDATH, HIRAM: Pantages', Oakland, Cal.
AVINGTON FOUR AND MARY SULLIVAN: Proctor's 55th St., N. Y. C., 4-6.
AWARD BROTHERS: Temple, Detroit, Mich., 11-16.
ARTHURS, THREE: Forsythe, Atlanta, Ga., 11-16.
ARTUSA AND JOSEPHINE: Union Sq., N. Y. C., 11-16.
ASTAIRE, FRED AND ADELE: Union Sq., N. Y. C.
ATLEY, MISS: Keith's, Phila., Pa., 11-16.
AUSTIN, BOB AND BLSIE: King Edward, Montreal, Can.
AZARDS, TWO: Keith's, Boston, Mass.
BALL AND WEST: Sheas, Buffalo, N. Y., 11-16.
BAKER, WARD: Orph., Seattle, Wash.
BALL, RAY ELINORE: Sheas, Toronto, Can., Temple, Detroit, Mich., 11-16.
BALUS, THREE: Hippodrome, Pittsburgh, Pa.
BARNES AND WEST: Empress, Pueblo, Colo., Empress, Kansas City, Mo., 11-16.
BARTHOLDI'S BIRDS: Orph., Seattle, Wash.
BAUS, THREE: Fifth Ave., N. Y. C., 11-16.
BROOKS AND ADAMS: Pantages', Spokane, Wash.
BELL AND CARON: New Brighton, Brighton Beach, N. Y.
BELDON, MYLO AND CO.: Forsythe, Atlanta, Ga., 11-16.
BELL FAMILY: Orph., Frisco, Cal.
BENDIX, THEO: Orph., Los Angeles, Cal.
BERGER, EDGAR: Orph., Oakland, Cal.
BERGERE, VALERIE: Bushwick, Brooklyn, N. Y., 25-Sept. 6.
BERKIN, MIKE: Orph., Salt Lake City, U.
BERNARD, JOSEPH: Pantages', Los Angeles, Cal.
BERNETT, LOUIS: Schmer Park, Montreal, Can., 11-16.
BERNHARDT, SARAH: Coliseum, London, Eng., Sept. 8—Indefinite.
BESTRY, HARRY: Chester Park, Cincinnati, O.
BOGART AND NELSON: Orph., Salt Lake City.
BUSH AND SHAPIRO: McVicker's, Chicago, Ill.
BUSSE'S DOGS: Penrose Garden, St. Louis, Mo.
CANFIELD AND ASHLEY: Keith's, Phila., Pa., 11-16.
CAPITAL CITY FOUR: Fontaine Ferry Park, Louisville, Ky.
CARMEN AND CLIFTON: Pantages, Seattle, Wash.
CARSON BROTHERS: Orph., Salt Lake City, U.
CARUS, EMMA: Pantages', Frisco, Cal., Pantages, Oakland, 11-17.
CHALONER, CATHERINE, CO.: Music Hall, Brighton Beach.
CHING LING FOO: Webers, N. Y. C.—Indefinite.
CHINKE: Temple, Detroit, Mich.
CHINKO AND KAUFMAN: Hippodrome, Pittsburgh, Pa., 11-16.
CLARKE AND OWEN: Sydney, Australia—Indefinite.
CLARKE, WALLACE, AND CO.: Regina, Can., 3-9, Calgary, 10-12, Edmonton 13-16.
CLIFFE, LADDIE: Morrison's Rockaway Beach, N. Y., 11-16.
CLOTILDE AND MONTROSE: Chester Park, Cincinnati, O.
COLE AND DENAHY: Fifth Ave., N. Y. C.
COLLEGIANS, THREE: Maj., Chicago, Ill.
COLONIAL MINSTREL MAIDS: Casino, Mansfield, O.
CONLIN AND RAY: London, Ont., Can., Temple, Detroit, Mich., 11-16.
CONNELLY, MR. AND MRS. IRWIN: Orph., Oakland, Cal.
CONNOLLY, DOLLY: Music Hall, Brighton Beach, N. Y., 11-16.
CONROY AND MODELS: Sheas, Toronto, Can., Temple, Detroit, Mich., 11-16.
CONWAY, NICK, Arctic, H. I.
COOGAN AND COX: Savoy, San Diego, Cal.
COOMBS AND ALDWELL: Orph., Salt Lake City, U., 10-16.
CORBIN, EDWIN G.: McVicker's, Chicago, Ill.
COURTNEY AND JEANETTE: Pantages, Tacoma, Wash.
COURTNEY SISTERS: Music Hall, Brighton Beach, N. Y., 11-16.
COUNTIES, CATHERINE: Brighton Beach, N. Y., 11-16.
CRISTIANA: Salto, Md., 18-28.
CROWN AND VERA: Orph., Duluth, Minn.
CRESSY AND DAYNE: Hong Kong, China, July 25-Aug. 12, Keeling, 14; Shanghai, 16; Nagasaki, Japan, 18; Yokohama, 23; Honolulu, Hawaiian Islands, Sept. 2.
CROMWELL, THE: Orph., Portland, Ore., 11-16, Staunton, Va., 18-20, Petersburg, 21-23.
DALY, ROBERT, AND CO.: Sheas, Buffalo, N. Y., 11-16.
DALTON, THOMAS H.: Pantages, Seattle, Wash.
DANCING VIOLINIST, THE: Maj., Chicago, Ill., Maj., Milwaukee, Wis., 11-16.
DAVIS, EDWARD, AND CO.: Orph., Portland, Ore., DE COE, HARRY: Sheas, Toronto, Can., 11-16.

DEIBO: Sheas, Buffalo, N. Y., 11-16.
DELSON AND DAVIS: Maj., Milwaukee, Wis.
DELMORE AND MORGAN: Orph., Edmonton, Can.
DEL OBO, RUIGI: New Brighton, Brighton Beach, N. Y. C., 11-16.
DE MAE, GRACE: Forsythe, Atlanta, Ga., Jacksonville, Fla., 11-16.
DEMOKRITOS: Orph., Winona, Minn.
DOLCE SISTERS: Paladium, London, Eng., July 1-Aug. 30.
DOOLEY AND SALES: Fifth Ave., N. Y. C.
DUFOUR TRIO: Victoria, N. Y. C.
DIAMOND AND BRENNAN: Music Hall, Brighton Beach, N. Y. C., 11-16.
DIANE: Jardin de Danse, N. Y. C.—Indefinite.
DILLA AND TEMPLETON: Pantages, Portland, Ore.
DOYLE, WHITE AND DE GROOT: California Garden, St. Louis, Mo.
DUFOUR TRIO: Orph., Portland, Ore.
DUNBAR'S GOATS: Proctor's 55th St., N. Y. C., 4-6.
DUNFRE, JOSEPHINE: Keith's, Boston, Mass., 11-16.
DUPER, JEANETTE: Wilson Ave., Chicago, Ill.
DUTTONS, THE: Hippodrome, Pittsburgh, Pa.
EDWARDS, DAVID AND CO.: Orph., Portland, Ore.
EDWARDS, GUS, KID KABARET: Orph., Frisco, Cal.
ELLISONS, THREE: Temple, Detroit, Mich.
ENGLISH AND JOHNSON: Sheas, Toronto, Can.
EQUILLI BROTHERS: Maj., Milwaukee, Wis.
ERINIE AND ERNIE: Schmer Park, Montreal, Can.
EXCHIA AND FRANKS: Wall, Fremont, Neb.
FIRE AND MILLER: Ackers, Halifax, N. S., 11-31.
FEIS TRIO: Orph., Spokane, Wash.
FELIX AND CLAIRE: Fifth Ave., N. Y. C., 11-16.
FENTON, MARIE: Keith's, Boston, Mass.
FIDDLEND AND SHELTON: Orph., Portland, Ore., 3-16.
FIELDS AND LEWIS: Henderson's, Coney Island, N. Y.
FIXING THE FURNACE: Keith's, Phila., Pa., 11-16.
FLINAGAN AND EDWARDS: Orph., Spokane, Wash.
FLORENCE AND WINNIE: Proctor's 55th St., N. Y. C., 4-6.
FLORENTINE SINGERS: Schmer Park, Montreal, Can., 11-16.
FLOREZ TROUP: Union Sq., N. Y. C.
FLORO, PRINCE: Fifth Ave., N. Y. C.
FLYNN, JOE: Forsythe, Atlanta, Ga., 11-16.
FOX AND DOLLY: Temple, Detroit, Mich., 11-16.
FRANKLIN AND GREEN: Orph., Oakland, Cal.
FRANKLIN, IRENE: Orph., Oakland, Cal.
FRAWLEY AND HUNT: Union Sq., N. Y. C.
FRED AND ALFRED: Keith's, Phila., Pa.
GERTE, THREE: Hammerstein's, N. Y. C.
GOLDBICK, MOORE AND CO.: Sheas, Buf-fle, N. Y., 11-16.
GOLEIN, CLAUDE: Keith's, Phila., Pa.
GOLDEN AND DWYNTERS: Morrison's, Rockaway Beach, N. Y., 11-16.
GORDON BROS.: Schmer Park, Montreal, Can.
GORDON AND RICCA: Keith's, Phila., Pa., 11-16.
GRANVILLE, BERNARD: Sheas, Toronto, Can., N. Y. C., 4-6.
HAMIL, RICHARD: Proctor's 125th St., N. Y. C., 11-16.
HAMIL, FRED, AND CO.: Orph., Frisco, Cal.
HANDERS AND MILLISS: Orph., Winnipeg, Can.
HANLY, EDITH: Pantages', Portland, Ore.
HANLON AND HANLON: Sheas, Buffalo, N. Y. C., 11-16.
HANLON BROS.: Shepherd Bush Empire, London, Eng., Empire, Chatham, 11-16, Palace, 11-23.
HARMONY BEAUS AND BOYS: Proctor's 23d St., N. Y. C., 4-6.
HARRIS, BOLAND AND HOLTE: Orph., Los Angeles, Cal.
HASSLER, SADIE: Pantages, Ferry Park, Louisville, Ky.
HART, AL: Fifth Ave., N. Y. C.
HAWTRY, WM., AND CO.: Forsythe, Atlanta, Ga., 11-16.
HAYES, BRENT: Orph., Oakland, Cal.
HAWARD, HARRY, AND CO.: Orph., Jacksonville, Fla., Forsythe, Atlanta, Ga., 11-16.
HENSHAW AND AVERY: New Brighton, Brighton Beach, N. Y.
HEPPERMANN AND SHIRLEY: Union Sq., N. Y. C.
HEIAN TRIO: Maj., Milwaukee, Wis.
HEER, RALPH: Forsythe, Atlanta, Ga., 11-16.
HIGGINSES: Jardin de Danse, N. Y. C.—Indefinite.
HILL, CHERRY AND HILL: Pantages, Frisco, On.
HILTON, JULIA: Proctor's 125th St., N. Y. C., 4-6.
HINES AND FOX: Union Sq., N. Y. C., 11-16.
HOBY AND LEE: Orph., Edmonton, Can.
HOLMAN, HARRY, AND CO.: Pantages, Denver, Colo.
HOLMES, TAYLOR: Orph., Frisco, Cal.
HOUSE WARMERS: Fontaine Ferry Park, Louisville, Ky.
HOUSTON, HENRY: Shanghai, China, Aug. 5-11.
HOWARD AND DOLORES: Pantages, Oakland, Calif.
HOWARD AND McCANE: Pantages, Tacoma, Wash.
HOWARD'S PONIES: Music Hall, Brighton Beach, N. Y. C., 11-16.
HUMID KALLA PASHA: Electric Park, Water-loo, 1a.
IMHOFF, CONN AND CORINNE: Forrest Park, St. Louis, Mo.
INGE, CLARA: Maj., Milwaukee, Wis.
IRWIN AND HERZOG: Henderson, Coney Island, N. Y.
ISMED: Sheas, Toronto, Can., 11-16.
JACKSON, JOE: Orph., Salt Lake City, U.
JARVIS, SIDNEY, AND VIRGINIA DARE: East End Park, Memphis, Tenn.
JEFFERSON, MARYKINS: McVicker's, Chicago, Ill.
JOHNSON, CHARLES: Fair, Providence, R. I.
JOHNSON, JOHNNY: East End Park, Memphis, Tenn.
JOHNSTONS, MUSICAL: Victoria, N. Y. C., 11-16.
JULIET: Morrison's, Rockaway Beach, N. Y. C.
KAUFMAN, MINNIE: Temple, Detroit, Mich., N. Y. C., 11-16.
KEENAN, FRANK, PLAYERS: Fifth Ave., N. Y. C., 11-16.
KELLY, ANGELA, AND CO.: Orph., Frisco, Cal.
KELLY, ANDREW: Maj., Chicago, Ill.

KELLY AND POLLACK: Keith's, Boston, Mass.
KENNEDY AND KRAMER: Halsey, Brooklyn, N. Y. C., 11-16.
KENNEDY, AND ROONEY: Keith's, Phila., Pa.
KENNEDY, NOBODY AND PLATT: Orph., Seattle, Wash.
KIDS FROM SCHOOL, THREE: Fifth Ave., N. Y. C.
KINKAID, BILLY: Proctor's 23d St., N. Y. C., 4-6.
KNICKERBOCKER FOUR: Forrest Park, St. Louis, Mo.
KRAMER AND MORTON: Keith's, Phila., Pa., Henderson's, Coney Island, N. Y., 11-16.
KYLE, TOM, AND CO.: Proctor's 23d St., N. Y. C., 4-6.
LABELLO, JUGGLING: Proctor's 125th St., N. Y. C., 4-6.
LA FRANCE AND MUNISH: Fifth Ave., N. Y. C.
LAMBERT AND BAIL: Maj., Chicago, Ill.
LAMBERT: Orph., Oakland, Cal.
LANE AND O'DONNELL: Orph., Winnipeg, Can.
LANG AND MAY: Wadsworth Park, Erie, Pa.
LA VIER: Schmer Park, Montreal, Can.
LAWRENCE AND PETERS: Norfolk, Va., Richmond, 11-16.
LAWTON: Hammerstein's, N. Y. C.
LEAN, CECIL: Keith's, Phila., Pa.
LE GRADS, FOUR: Orph., Los Angeles, Cal.
LEITZEL AND JEANETTE: Keith's, Phila., Pa., 11-16.
LE HOY AND PAUL: Proctor's 125th St., N. Y. C., 4-6.
LEVY, BERT: Music Hall, Brighton Beach, N. Y., 11-16.
LINTON AND LAWRENCE: Fifth Ave., N. Y. C., 11-16.
LITTLE LORD ROBERTS: Maj., Milwaukee, Wis., 11-16.
LITTLE PARISIENNE: Orph., Edmonton, Can., Lloyd AND WHITEHOUSE: Sheas, Toronto, Can., 11-16.
LOCKHART AND LEDDY: Schmer Park, Montreal, Can.
LORRAINE AND BURKES: Orph., St. Paul, Minneapolis, 10-16.
LYNCH AND ZELLER: Keith's, Boston, Mass.
LYONS AND YOROO: Morrison's, Rockaway Beach, N. Y., 11-16.
MACK AND RAMBEAU: Orph., Los Angeles, Cal.
MACK AND WILLIAMS: Orph., Seattle, Wash.
MACAPAS, EIGHT: Forsythe, Atlanta, Ga.
MANN, BILLY: Pantages', Portland, Ore.
MARTINETTI AND SYLVESTER: Keith's, Boston, Mass., 11-16.
MARVELOUS MILLERS: Palace, London, Eng., Aug. 11-30.
MASON'S, FIVE: Proctor's 125th St., N. Y. C., 4-6.
MATILDA AND ALEARIA: Fifth Ave., N. Y. C., 11-16.
MATTHEWS AND SHAYNE: Orph., Salt Lake City, U.
MAYHEW AND TAYLOR: Orph., Seattle, Wash.
McCAY, WINSOR: Hammerstein's, N. Y. C.
McCULLOUGH, CARL: Orph., Winnipeg, Can.
McDERMOTT, BILLY: Temple, Detroit, Mich., 11-16.
MCDOUGH, ETHEL: Orph., Edmonton, Can.
McFARLAND, MARIE, AND MADAM: Temple, Detroit, Mich.
McFARLANDS, THE: Maj., Milwaukee, Wis.
McGILL, GERTRUDE, AND CO.: Proctor's 125th St., N. Y. C., 4-6.
McINTYRE AND HARTY: Orph., Los Angeles, Cal.
McKAY AND ARDINE: Fifth Ave., N. Y. C.
McLAUREN, MUSICAL: Keith's, Phila., Pa., 11-16.
MCRAE AND CLEGG: Music Hall, Brighton Beach, N. Y.
MEHLINGER, ARTIE: Buffalo, N. Y., Sheas, Toronto, Can., 11-16.
MINISTERINGERS: Keith's, Phila., Pa., 11-16.
MELANO, JOSE, AND CO.: Pantages', Edmon-ton, Can., 11-23, Calvary, 25-30.
MELISSA, FOUB MARVELOUS: Albert Gardens, St. Louis, Mo.
MELVIN, G. S.: Forrest Park, St. Louis, Mo., 11-16.
MERAMIDA AND HER MERMAIDS: East End Park, Memphis, Tenn.
MERRILL AND OTTO: Henderson's, Coney Island, N. Y.
MILLER AND LYNN: Temple, Detroit, Mich.
MILLERS, JUGGLING: Orph., Edmonton, Can.
MILLERS, MARVELOUS: Jardin de Danse, N. Y. C., 11-16.
MONKEY, HIPPODROME: Forsythe, Atlanta, Ga., Jacksonville, Fla., 11-16.
MONTAMBAL AND WILSON: Toronto, Can.
MONTGOMERY, MARSHALL: Victoria, N. Y. C., Keith's, Phila., Pa., 11-16.
MOONEY, JACK: Union Sq., N. Y. C., 11-16.
MOORE, AND YOUNG: Henderson's, Coney Island, N. Y.
MOORE'S, SORORITY DAYS: Pantages, Seattle, Wash.
MOORE SUMMER GIRLS: Empire, Calgary, Alta., Can.
MORAN AND WISER: Orph., Los Angeles, Cal.
MORI BROTHERS, THREE: Sheas, Buffalo, N. Y. C., 11-16.
MORROW, WILLIAM, AND CO.: Proctor's 125th St., N. Y. C., 4-6.
MULLEN AND O'COGAN: Orph., Winnipeg, Can., 11-16.
MULLEN AND STANLEY: Music Hall, Brighton Beach, N. Y. C., 11-16.
MULLEN, GENE, TRIO: Orph., Spokane, Wash.
MULLEN, MAUDIE, AND ED. STANLEY: Union Sq., N. Y. C., 11-16.
MURRAY, ELIZABETH: Sheas, Toronto, Can., 11-16.
NEAD AND BETE: Hammerstein's, N. Y. C., 11-16.
NEEDERLD'S, MONKS: Schmer Park, Mon-treal, Can., 11-16.
NEWLAND, GREAT: Orph., Edmonton, Can.
WELCH, JOE: Maj., Milwaukee, Wis.
WEST AND VAN SICKLE: New Brighton, Brighton Beach, N. Y., 11-16.
WEST, MAE: Hammerstein's, N. Y. C., 11-16.
WESTON, HAZEL: Maj., Chicago, Ill., 11-16.
WHEELER AND WILSON: Proctor's 125th St., N. Y. C., 4-6.
WHIPPLE AND WALDO: Penrose Gardens, St. Louis, Mo.
WIER AND SHELDON: Proctor's 125th St., N. Y. C., 4-6.
WILDE, MR. AND MRS. GORDON: Orph., Salt Lake City, U.
WILL AND KEMP: Fifth Ave., N. Y. C., 11-16.
WILLIAMS, THOMPSON AND CO.: Orph., Wash.
WINSLOW AND STRYKER: Orph., Spokane, Wash., 11-16.
WOOD AND WYDE: Forsythe, Atlanta, Ga., 11-16.
WYNN, BESSIE: New Brighton, Brighton Beach, N. Y. C., 11-16.
WYNN, ED., AND CO.: Maj., Milwaukee, Wis.
YOUNG, ALMA: Orph., Seattle, Wash.
ZENITA: Fontaine Ferry Park, Louisville, Ky.

Mariam Barney was last week given an enthusiastic reception in Philadelphia, where she was long a stock favorite. She appeared at Keith's in her playlet, *The Wedding Night*. Flowers and curtain calls were the rule at each performance.

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UP TO DATE NEWS OF THE STOCK COMPANIES

THE STOCK TICKER

Presenting Original Conceptions of Stock Characters

There is a hoary tradition in the theater to the effect that there are as many admirable interpretations of a given character as there are actors to play it. It is that freedom of conception that probably leads so many actors in stock to disagree with previous conceptions of their work in hand.

There is not the remotest intention of denying any actor that right. Freedom of independent thought is the first thing an actor builds on. But it is urged that the privilege be exercised with intelligence. To isolate a character from the play in which it occurs and treat it whimsically, is execrable art—or rather no art at all. An example of this sort of abuse was observed only a week or so ago in a large city, where a prominent stock star rendered a famous old figure in an immortal old play in such a way that every time he entered upon the stage he was an entirely new person. The performance was a disgrace to his company and to the management under which he appeared. Had he devoted more thought than vanity to his work, and patterned after some recognized interpretation of the part, he might have had some sort of unity to his performance. Incidentally, that performance was given in a spirit hopelessly at variance with that of the entire play. The eccentricities of his work threw everything else in the piece hopelessly out of key.

Now, if an actor feels that he can improve on the past conception of the part intrusted to him, let him proceed with his study in a sensible—as opposed to temperamental—way. Every character in a drama has some one particular reason for which it was called into being. Thus, if a figure is created for the deliberate betrayal of another, it was made for the purposes of serving a treacherous end. Therefore, every detail in that characterization is made to emphasize that point. The more the things lead to that impression, the more forceful will be that character's supreme moment. Besides, it will accomplish an important histrionic effect: it will make the character distinctive. There is scarce a line in the part of Miranda, in *The Tempest*, that does not point to her tenderness, that most admired of womanly qualities.

There is but one conception of any one character that is strictly right, and the actor may find and conform to that, by retracing the dramatist's steps, and finding for himself that dominant, guiding characteristic that made the role necessary to the play. A useful hint in stock work.

NEW YORK STOCKS

HARLEM OPERA HOUSE.—Our Wives, the comedy by Helen Kraft and Frank Mandel, is playing here this week, the first time it has been leased for stock. Roy Gordon and Eda Von Luke are playing the leads. Last week a fine performance of Cleveland Moffett's *The Battle* was rendered. Roy Gordon won hearty applause as Philip, his vigorous portrayal being one of the best pieces of individual stock work seen at the house in many seasons. J. Arthur Young in the Lackaye part was a surprise, showing himself a powerful actor in a strong role, when most of his important work lately has been in comedy. Thomas J. McGrane, the able director, rendered his former part of Gentle with sincerity and conviction. Margaret found creditable interpretation at the hands of Eda Von Luke. Harry La Mott and Howard Boulden deserve mention for good work.

Mention of Edith Shayne, a newcomer to the organization, is worthy of separate notice. So thoroughly did she enter into the character of Jenny that her performance was powerfully effective. Miss Shayne has just returned to America after a highly successful season with George Beban in England in *The Sign of the Rose*. She has appeared in *Milestones*, and with John Mason in *A Man Thinks*.

MANHATTAN OPERA HOUSE.—The excellent stock company here reopened on Monday

with an elaborate production of Klein's *The Third Degree*.

ACADEMY OF MUSIC.—D'Ennery's famous drama, *The Two Orphans*, is this week's attraction. It employs the full organization. Louise, the blind girl, is played by Ethel Clifton, a new member of the company, and Victor Brown makes his reappearance as the Chevalier. Last week an elaborate revival of Old Heidelberg was given. Priscilla Knowles made a delightful Katie. She has played the part a number of times previously. Karl was portrayed excellently by William H. Gerald as Von Hauk, Julian Nos as Dr. Jutiner, Marie Curtis as Frau Ruder, and Lydia Kane as Frau Dorfert.

to Wilmington, Del. Diana Storm joins the Belasco forces, and Annette Roche is negotiating with The Master Mind company. John Grueninger, the president of the Suburban company, announces a company for next summer.

PRISCILLA KNOWLES LEAVES ACADEMY

Priscilla Knowles, who has been the leading woman at the New York Academy of Music for three consecutive seasons, so long a time that it will be difficult to dissociate her name with that of the house, closed her engagement Saturday night.

The announcement of the discontinuance under Fox management of this popular play was sent to the press on small slips, printed in manner betraying her own refined selection of type, paper, and arrangement,

THREE GUESSES

Who is the Most Beautiful and Talented Leading Woman?

The Boyd Theater, of Omaha, Neb., according to its own announcement, is to have "one of the most beautiful and talented leading women in the country," when it opens its new stock company on Aug. 31. Her name has not been given as yet. Two or three possibilities are under consideration for leading man. The company has been engaged for forty weeks. George W. Barbier, manager of the Columbia Players, Washington, D. C., has been engaged to direct.

The Eva Lang Stock, at the Brandeis, continues till Aug. 28.

HIMMELEIN'S ASSOCIATE PLAYERS

The Wysor Grand, of Muncie, Ind., opened Monday with the Himmelein Associate Players. Their repertoire includes *Tess of the Storm Country*, *The Blue Mouse*, *When All the World Was Young*, *Sherlock Holmes*, *The Girl in the Taxi*, *In Arisoma*, *The House Next Door*, and *The Firing Line*. In the company are Lulu Sutton, Hall Belmont, Harry B. Castle, Ira C. Carle, Charles J. Limerick, Jack Gates, Hugh Wright, Berkeley Haswell, Ida Courtney, Georgia Titus, and Dorothy Brennerman.

CECIL SPOONER'S LEADING MAN

Harry Clay Bianey has selected Robert Fraser to be the new leading man for Cecil Spooner. Mr. Fraser has played in stock at various times and recently he has been in motion pictures. He will appear with Miss Spooner when she begins the season at the new Cecil Spooner Theater in the Bronx.

LA SALLE PLAYERS IN MILWAUKEE

The La Salle Players will reopen on Aug. 23 with a musical version of Hoyt's *A Texas Steer*, upon which Henry Blossom and Ben Jerome collaborated. As their remodeled theater in Chicago will not be ready until Fall, Manager Harry Askin is negotiating for a Milwaukee house in which to rehearse and to give the premiere.

JAMES K. HACKETT IN DETROIT

James K. Hackett began the second week of permanent stock productions at the Washington, Detroit, Mich., on July 28. This is the concluding week of Mr. Hackett's engagement at this house. The bill is his fine old vehicle, *Monsieur Beauchaire*. New scenery is being used in the production.

SAYLES'S PLAYERS' HUNDREDTH PERFORMANCE

The Francis Sayles Players recently celebrated their one hundredth performance at the Murray Theater, Richmond, Ind. Souvenirs, in the shape of silk programmes, were given each lady patron. When Mr. Sayles brought his company from Newcastle, Pa., to Richmond, early last May, some doubts were expressed as to the wisdom of the venture, but patronage has ex-



LILY CAHILL.

A year ago Lily Cahill was playing in stock, and now she is in stock again, but between the two engagements is the story of a rise from an unknown quantity to an actress of recognized ability. Miss Cahill's success in New York this past season was so spectacular that one of the great news associations sent out a story about the romance of it all, and this story appeared with her picture throughout the country.

The stock engagement a year ago was with a company in San Francisco, when *The Melody of Youth*, by Brandon Tynan, was tried out. Mr. Tynan himself and James K. Hackett were both in the cast, but Miss Cahill attracted attention then and there. She came to New York soon afterward and played the leading part in *The Road to Arden*, which had a brief career at the Berkley Theater. The good notices

given were those accorded to Miss Cahill herself. Several managers offered her contracts, but George C. Tyler was the one who got her name on a contract, and he assigned her to the part of Asenath, the love interest in *Joseph and His Brethren*, Louis N. Parker's great Biblical drama. She continued in that until the Liebler Company put on *A Man's Friends*, Ernest Poole's political play. Mr. Tyler gave her an important part in that, and though it was a very good cast, Miss Cahill received the best notices.

This Summer she returned to her home in San Antonio, Texas, and while she was there she received an offer to become leading woman at the Lake Cliff Casino in Dallas. She accepted, and has proved to be a popular favorite. She will return to New York in the Fall.

and bearing graceful thanks to her many admirers, in addition to the pleasing information that after a short rest she will be seen on Broadway. An excellent likeness of her own cheery self was printed at the head of each slip.

SHRINERS HONOR WILLIAM STEDMAN

(Special Mirror Correspondence.)

Last Saturday night was William Harrison Stedman night at the Temple Theater, Rochester, N. Y. About six hundred members of the Damascus Temple and their families gathered at the house to witness the presentation of an emblem—the scimitar and crescent set with a diamond—to the popular actor, who was recently admitted to the order. After the performance the players were guests of the Shriners at the Masonic Hall.



Silver and Friedman, Chicago, Ill.

FRANCIS H. SAYLES.

ceeded the most sanguine expectations, and now the organization has had its booking extended from Sept. 1 to the first day of January. At the matinee on July 24 the company played to the best business in the history of the house, turning away more than two hundred people.



A progressive Agency, expertly conducted. Hundreds of the elite Musical, Dramatic and Stock players frequent our offices daily.

STOCK NOTES

We are indebted to Marion Howard Brauer, author of *Perpetrations*, for a correction of our recent statement, that the first presentation of Clyde Fitch's *The Truth* was lately given by the Eleanor Gordon company at the Plymouth. The Truth was presented in Boston several seasons ago with Clara Bloodgood in the leading part. The error was copied from a Boston paper.

Douglas J. Wood, who has been playing at the head of a Summer stock company at the Plymouth Theater, Boston, has returned to New York for rehearsals of a new play under the direction of William A. Brady.

Pauline Lord closed her engagement with the Davidson Stock in Milwaukee, July 27, after a performance of *The Boys of Company B*. Lorin J. Howard, stage director, will leave after the opening of *The Talker*, which play also marks Grace Goodall's final week with the company.

Town Talk, of Newark, runs to puns when speaking of Max Von Mitsel, former leading man for Blanche Walsh and Madame Modjeska. It seems that he played in Newark once and was something of a favorite there. This summer he has been directing the Poli Players in Worcester, Mass. The paper refers to him as the man "who put the saucers in Worcester."

Carolyn Lee was specially engaged to play the Mrs. Allen part in *The Greyhound* last week at the Ellitch's Gardens Stock, Denver, Colo.

Seven Days was last week's bill at the Newark Theater, Newark, N. J. William A. Mortimer, Bella Knowles, Mary Servens, Joseph W. Girard, Harry B. Roche, and Winona Bridges were seen to advantage.

The Bushwick Theater, Brooklyn, will open with a Monday matinee Aug. 25.

The Greyhound, which played at Ellitch's Gardens, Denver, July 27 to Aug. 2, required an augmented cast for the popular stock. The regular members include Crystal Herna, Justina Wayne, Florence Patek, Jean Shelby, Eleanor Williams, Lewis L. Stone, Ralph Morgan, Ben Johnson, and Cecil Magnus. The new players were Charles Dow Clarke, Lynn Pratt, Claire Hatton, Willard Webster, Pedro de Cordoba, B. J. Lewis, Alice Wilson, Caroline Lee, and Adele Bradford.

Francis McGrath, late of the Empire Players, Paterson, will open with the Gayety Theater stock in Hoboken about Sept. 1.

An excellent performance of *The Easiest Way* was given last week by the stock at the Shubert, Minneapolis. Lee Baker played Brockton and Edith Evelyn, Laura. Others in the small cast were Louise Farnum, Francis McLeod, Bert Walter, and Joseph Holicky.

George Arvine, a stock favorite at the Fulton, Lancaster, Pa., last season, is summing up at Port Jefferson, L. I.

The summer season of the Orpheum, Montreal, Can., is drawing to a close. Local theater patrons are looking forward to the reopening of the fourth season of both house and players. Charles Mackay and Lillian Kemble are playing leads.

Anne Brannon left the Wright Huntingdon Players in St. Paul last week at the conclusion of the final performance of *Forty-five Minutes from Broadway*. She will go to Winnipeg, where she will be engaged for a long period in stock work. She will succeed in the Huntington organization by Irene Summerly.



MISS BILLY LONG.

This represents Miss Billy Long, leading woman in stock at the Orpheum Theater, Nashville, Tenn., a Jake Wells house. On Saturday evening, July 10, after the performance, Miss Long was presented with a beautiful loving cup by four prominent merchants of Nashville. Miss Long has made many friends in the city and her popularity is steadily increasing.

LOW PRICES THE RULE

The Rejuvenated Walnut Street Theater, Philadelphia, Will Emulate Grand Opera House

The historic Walnut Street Theater, Philadelphia, has been given into the hands of architects and contractors by its new lessees, for the purpose of making it one of the safest and most beautiful playhouses in the city. In accordance with the city's specifications, many extensive and noteworthy improvements will be made, chief among them being the construction of a mammoth fire-tower, wider exits, improved fire escape equipment, and various other suggested alterations, all of which will make for the theater's safety as well as for the comfort of its patrons. The alterations will extend to every part of the building, so that when completed it will present an appearance of newness equalled by few of the city's playhouses.

A centrally located popular-priced theater, presenting traveling attractions, has been a long-felt want in Philadelphia, which the Walnut Street Theater promises to fulfill the coming season. It will be devoted to the presentation of a splendid line of attractions following its reconstruction, its redecoration, and its general rejuvenation.

Traveling companies playing down-town theaters have hitherto been confined to those whose prices are above the dollar scale, but with the advent of the Walnut in the field these attractions, after having played at high prices, will return for popular-priced engagements. In other words, the Walnut's policy will be identical with that of the Grand Opera House in New York. It will be the theatrical bargain counter of the city, and many of the present-day stellar successes, hitherto unseen in Philadelphia, will be presented at low prices.

Messrs. Louis B. Mayer and Ben Stern, the new lessees, have risen to an enviable position in theatricals, and their invasion of the local field promises much for the advancement of a higher standard of popular-priced amusement. The resident management of the house has been intrusted to W. Dayton Wegener.

The opening will in all probability occur on Sept. 1, and the attraction will be one of New York's well-known musical successes.

DAVIS PLAY A THRILLER
"The Family Cupboard," Which W. A. Brady Will Produce, Has Daring Theme

Engagements are being made rapidly for *The Family Cupboard*, by Owen Davis, which William A. Brady will produce the last of this month. Irene Fenwick, last season the leading woman with Douglas Fairbanks, has been selected to play what is in some respects the principal role. Olive Harper Thorne and Forrest Wynant are to play other parts.

Owen Davis, known chiefly for his melodramas, is said to have written in this a play with a knockout. The story is that of a vaudeville actress whose acquaintance has been wide, to say the least. She has a break with a wealthy middle-aged man who had been contributing to her support. A little later she meets his son, who promptly falls in love with her. When the girl springs her story of "the man who wronged her," the son swears vengeance, but the girl will not tell him the name. They are about to be married when the father enters. His denunciation of the girl provokes a few comments from herself in the course of which she tells the son that this is the man who wronged her. The son promptly delivers a short, hard jab to the jaw of "papa." Altogether it is an interesting story.

The play was tried out in a Jersey town last Spring, and the "wise" theatrical people who were present said it looked like a big hit. It gives every promise of being one of the most daring plays of the new season.

MANAGERS WANT SUNDAY OPENINGS

Another movement is on foot among the theatrical managers of Albany to get an ordinance through the common council permitting Sunday performances. The conference was held in the office of Attorney Louis F. O'Neill and was attended by managers James Rhodes, of the Empire; Oliver Stacey and Oscar Perron, of the Colonial; Manager Robinson, of the Grand, and others.

THEATERS CHANGE MANAGERS

George Warren, who has for years guided the destinies of McVicker's Theater in Chicago, displaces Sam Lederer at the Olympic, while Sam goes to the Studebaker. The Olympic becomes a popular price house. The Studebaker opens its season with Klaw and Erlanger's *Oh, Oh, Delphine!*

BACK IN "WITHIN THE LAW"

The members of the cast of *Within the Law* who have been taking a vacation of late returned to their parts on Monday night, with the exception of Jane Cowl. She was granted another week, and Helen Ware continued in the lead this week. Among those who returned were Florence Nash, Orme Caldar, and Kenneth Hill. William Mack has not taken any vacation.

Three road companies went into rehearsal on Monday, and another one will start next Monday.

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Lyceum Theatre, St. Joseph, Mo.

BUFFALO BILL RETIRES**Famous Scout and Pawnee Bill Meet Disaster, After Years of Success**

After forty-one years in the show business, Colonel William F. Cody is compulsorily retired by the act of his creditors, and that during his farewell tour.

The Buffalo Bill Wild West and Pawnee Bill Far East show was forced into bankruptcy in Trenton, N. J., July 28. C. Clinton Cook was appointed receiver and Henry D. Oliphant was made referee.

Colonel Cody's first Wild West Show was produced in 1883, though he had previously acted upon the stage as far back as 1872, when he appeared in a dramatized version by Frederic Marston of Ned Buntline's (Colonel H. E. C. Judson's) novel, "The Scout of the Plains."

How this came about is worth relating. "Ned Buntline" (Colonel H. E. C. Judson) was running a series of wild Western stories in the *New York Weekly* dealing with the lives and careers of "Buffalo Bill," who had become famous as a U. S. Government scout under General Crook, "Wild Bill" Hickock, and "Texas Jack" Omahundre, all well-known Western characters and men of daring exploits.

Buffalo Bill's prowess as a hunter and Indian fighter got him a contract from the Union Pacific Railway—then in course of construction—to furnish the construction crews with buffalo meat, whereupon the designation "Buffalo Bill" which has since become world renowned.

About that time Frederick Marston was busying himself with dramatizing one of Buntline's stories. This fact came to the knowledge of Colonel Judson through the columns of *This Dramatic Mirror*, who wrote to Marston and declared himself in the property rights of the play. He consented to part with the dramatic rights, and as part of the consideration agreed to bring the three Western heroes to New York and have them appear in Marston's drama. This was the first intimation the playwright had received that Buffalo Bill, Wild Bill, and Texas Jack were not fictitious characters.

In conformity with this agreement, the trio appeared at the Bowery Theater when the play was produced and created a tremendous sensation. They were called before the curtain, and those who attended their memorable performances had a vision of three very awkward actors trying to make their spells on a metropolitan audience. But their awkwardness was forgotten in the novelty of having three such famous characters, and the play made a great deal of money. Buffalo Bill and Texas Jack went on tour in it, but Wild Bill Hickock ultimately tired of stage life and went back West to resume his old romantic life. He was shot by a gambler in Deadwood, Dak., and Texas Jack, who married Moriacci, the dancer, died in Leadville, Colo., some time in 1881. Colonel Cody appeared in another melodrama of Western life and finally became the head of the Wild West Show.

Many members of the stranded show were reported in distress in Denver, walking about the streets barefoot and hungry. The sheriff for a while took charge of the stranded players and kept the cook tent open for the purpose of feeding them.

Those performers of the show who could do so joined other circuses, while a number have gone with the Ringlings. The 150 Indians were sent back to their reservation by the Government.

Pawl, N. Y.
"BUFFALO BILL."

NEWS OF OTHER CITIES

BROOKLYN

Musical comedy predominated in the splendid bill at the New Brighton Theater last week. The Bachelor Dinner, presented by A. Seymour Brown and co., proved an excellent offering. Cecil Leon, assisted by Cleo Mayfield, also contributed a worthy musical number. Among the other entertainers were Jessie Busby, Billy Arlington and co., Adonis, James Callahan and co., Sver and Maxie Bradley Martin and Edith Fairchild. West and Van Nicolaus.

B. A. Rife's Arctic occupied the headline position at Henderson's Music Hall, Coney Island. Louis London, a newcomer, won instant success in character songs. Others were James Thornton, Hale Norcross and co., Ted Lorraine and Hattie Burke, the Kemps, Fioretti, and Ben Beyer and co.

The Fortune Hunter, presented at Keith's Bushwick Theater, proved a good hot weather attraction. Willard Blakesmore made a favorable impression in the title-role, while Frank McMunn and Edgar Nelson were well cast as Harry Kellogg and Tracey Tanner. Gold May Jackson, the new leading woman, gave a graceful portrayal of Betty Graham, while William Hyatt, Tom Gunn, Joseph Egerton, and Wally Leontine were assigned to the smaller parts. The work of Director Masson was much in evidence.

Willy Watson and Norman Wendell, who recently closed a long engagement with the Miller-Diamond Players in Fall River, Mass., are summing up in Brooklyn. Both were formerly members of the Gotham Stock. They expect to spend the remainder of the season either at the Shubertine Hotel, Brighton Beach, or at Long Beach.

PATERSON

Manager Mank, of the Opera House, will open his season sooner than originally intended, owing to some early bookings made by his agents in New York. The opening co. will be Dockstader and Primrose's Minstrels, which comes Aug. 15. In the meantime business continues fine, with a good picture service.

At the Lyceum George Kleine's One Vada Pictures opened a four weeks' engagement July 28 and business has been good. The films are very interesting and promise to duplicate their success elsewhere.

The Majestic continues to thrive, with four acts of vaudeville and pictures. Manager Walsh will continue this policy throughout the season.

Manager Billy Watson, of the Orpheum, is now a full-fledged Patersonian, having moved over here from Brooklyn recently.

JOHN G. BUSH.

JERSEY CITY

Wife in Name Only was the play at the Bergen Airplane July 28-Aug. 2 by the Academy Stock co. Marc Louise Maloy as Phyllis, Ben Taggart as Hugh Standish, James Marr as Guy Forrest, William Innes as Arthur Saltus, E. D. MacMillan as the judge, W. Fred Wagner as Charlie Ray, Charles Riley as Jefferson, Jessie Sheldon as Nellie, and Augusta West as Elizabeth Pembroke were all great. Ishmael Aug. 4-9.

There is an abundance of high-class material at the Fox Cabin and Jersey Airplane. When the three-act musical comedy called Mother and the Boys is on, it is full of good comedy and music, and the cast is a clever one, consisting of Willard Kenyon, Salvatore Maltese, Harold Merriam, Lloyd Lloyd, Sauska Lloyd, Jack Warburton, Maria Lewis, Little Foley, Dorothy Gordon, and Helene Castano. John E. Cook and co. in a sketch, Gifford and Donaghue, Fossetti, and ten moving pictures completed the bill.

All the elements necessary to the composition of a successful vaudeville bill are presented in the offering at the Rustic Theater in Palisades Park. Grant Gardner, a clever monologist, heads the list, followed by the Golden Troupe of Russian dancers, Iris Emerson and Harry Hills, Otto and Eileen Metz, De Armo, Johnson and Rogers, and a vocal quartette.

The management of the Orpheum Theater here has also assumed the responsibility of the Gayety Theater, Hoboken. The season at both houses commences Labor Day, with vaudeville here and a stock show in Hoboken.

The Hudson Theater Stock co. at the Hudson Theater, Union Hill, presented Excuse Me July 28-Aug. 2 to immense patronage. The starring was excellent. Ann Murdock had the comedy part of Marjorie Newton and she did it justice. Alice Butler as the minister's wife was fine. All the parts were well played. The Boss 4-6.

WALTER C. SMITH.

PROVIDENCE

The Albee Stock co. continues to be the chief attraction in Providence. The offering, Mother, July 28-Aug. 2, proved up to the standard of former attractions, bringing good patronage at each performance. Are You A Mason? Aug. 4-9.

The recent warm weather has resulted in good audiences at the various parks of the city, where band concerts have been pleasantly presented. Rocky Point and Crescent Park continue to draw good crowds.

H. F. BYLAND.

ST. PAUL

A creditable performance of Forty-Five Minutes from Broadway was put on by the Wright Huntington Players at the Metropolitan July 27-Aug. 2. Local reviewers praised Billy Kent's Kid Burns, Kent is a St. Paul boy. Anna Bronough was an ideal Mary. The co. through appeared to advantage. The rest of the cast: Tom Bennett, George Connor, James Blake, Wright Huntington; Daniel Cronin, Duncan Penwarden; Andy Grey, Earl Lee; Station Master, Guy Durrell; Police Sergeant, Harry Constant; Flora Dora Dean, Mary Bigelow; Mrs. David Dean, Josephine Fox; Mrs. Purdy, Louise Gerard. The Man from Home Aug. 3-9. Salomy Jane Aug. 10-16. A Grain of Dust Aug. 17-23.

The Empress July 27-Aug. 2 had Karmo's Nell in London Club, Mabel Florence and Pansford Lovett in a sketch called The Tamer. Maurice Briere—who has appeared in Summer stock here—and Grace King, George F. Hall, and the Nagys. The usual acrobatic act was absent.

A large number of St. Paulites journeyed to the Minnesota Metropolitan July 27-Aug. 2, where the Shubert Musical Stock appeared in a

fine performance of The Tenderfoot. Roger Gray scored another hit as Professor Pettibone. Considering that the piece was put on with only one week's rehearsal, the opening performance was an unusually smooth one. Cast: Colonel Winthrop, William Naughton; Sergeant Barker, Kenneth Bradshaw; John Martin, Matt Hanley; Hoy Lee, Mack Whiting; Marion Worthington, Ann Tasker; Sally, Jessie Stoner; Flora Jane Fibby, Ida Stanhope; Patay, Clara Gibson, Miles, Modiste Aug. 3-9. Madame Sherry and Jack and the Beanstalk are being considered.

Chauncey Olcott in a new play will open the re-opening of the Metropolitan, Minneapolis, Aug. 24-30, and he will be followed by The Passing Show of 1912 Aug. 31-Sept. 6. While Olcott will come to the St. Paul Metropolitan Aug. 31-Sept. 6 (Fair Week). The Passing Show will not play St. Paul, unless possibly at a later date. The Tik-Tok Man of Oz, which opens the Minneapolis Shubert Aug. 21-Sept. 6, will play the St. Paul Metropolitan Sept. 7-13. The opening attraction of the St. Paul Metropolitan, Aug. 24-30, is still unannounced.

Raymond C. Cashmore, for several seasons assistant treasurer at the Shubert, has been engaged by L. N. Scott to act in the same capacity for the Metropolitan.

PITTSBURGH

The Davis Players were seen at their best week of July 28 in A Woman's Way. Irene Schier was cast as Mrs. Stanton and enacted the role admirably, and the same applies to Charles Gunn as the husband. Jessie Pringle, Faith Avery, Robert Middlemass, Dennis Harris, Harry Fraser, Helen Travers, and Inez Todd King were well cast, the latter three being new acquisitions.

Beginning Monday, Aug. 4, the Davis Players present The Warrens of Virginia. This is said to be the first presentation of this piece by a stock co.

The Hippodrome drew largely July 28-Aug. 2, the bill presented being an excellent one, including Yamamoto Brothers, Selbini and Grotti, Carl Dammann Troupe, Five Musical Lands, Darling Daro, Mykoff and Vanity, Heuman Trio and several others.

Beginning Monday, Aug. 4, the Nixon shows the Quo Vadis pictures. This photo-drama will remain for at least four weeks.

The Indian drama Hiawatha continues at Seau Run. Three new dances have been introduced: Iroquois War Dance, Seneca Festival Dance, and the Trail Dance of the Sioux. The lighting effects, natural scenery, etc., are magnificent.

Frank Whitbeck, formerly of B. F. Keith's Bushwick Theater, Brooklyn, N. Y., has accepted the position of general business manager of the Pitt Theaters Co. in Pittsburgh.

DAN J. FACKINEN.

MINNEAPOLIS

At the Metropolitan the Shubert musical stock gamboled through The Tenderfoot, with Roger Gray making merry in Richard Carle's old part, and with Anne Tasker as Marian, Jessie Stoner, Ida Stanhope, Mack Whiting, Matt Hanley, and William Naughton added to the general gayety. Miles, Modiste follows.

Schaurier Ladd has closed with the Shubert stock to start rehearsals of Nearly Married, in which Bruce McRae is to star. Gus Weinberg has closed with the Shubert musical comedy co., leaving a place that will be difficult to fill.

Signs of the coming season are plentiful. The Orpheum will reopen Aug. 10, with Kathryn Osterman as the headliner. The Gayety follows Aug. 16, with Miner's Big Frolic co. as the attraction.

The bill at the Unique July 27-Aug. 2 was headed by Happy Horne's Seven Wheeled Willie. The Times, the Place and the Girl, with Thomas Whalen and Jessie Stoner, sped its way swiftly through its hour and a half at the Caslon W. Miles.

DENVER

For week July 20-27 Nobdy's Widow was the attraction at Elitch's Gardens. Chrystal Heapse was admirable in the title-role. Justinina Wayne appeared as Betty and was capital. She has given an admirable portrayal of the widow last season at Colorado Springs, so it proved interesting to see her in a secondary part. Mr. Stone was fine as Duke of Moreland. The rest of cast did their work admirably. The Greboud, July 28-Aug. 2, was quite a different type of play, but handled just as skillfully. Mr. Stone was McSherry and Miss Heapse had the inconspicuous part of Claire. The mounting was unusually fine and called for much aplause.

At Lakeside the stock followed their excellent performance of The Man from Home with The Only Son July 28-Aug. 2. James Durkin was advanced in the title-role and Jean Murdoch was very sweet as Betty. The skillful hand of Director Walter Clarke Bellows was noticeable in the stage business.

Although in a recent letter to your correspondent Maude Fealy said that she was too engrossed in preparing for a picture of Joan of Arc to appear with her stock, Fealy-Durkin, at Lakeside, this summer, yet the daily papers have announced that she will soon be seen in Just to Be Married at Lakeside. We will wait and see.

Bingling Brothers' Circus played this city July 29. Business was fair.

GRANVILLE FORBES STUBBS.

SAN FRANCISCO

At the Alcazar Bessie Barricale, supported by Forrest Stanley and Howard Hickman, week of July 28, offered Mrs. Dot, Good houses and play well presented. The bill of the current week in Hawthorne of the U. S. A.

John Mason is here with As a Man Thinks. He is getting good houses. Mason is presented in the Shuberts, by arrangement with Charles Froehm.

The Columbia is still running pictures to good business. Kinemacolor pictures of Nathan Hale, Steam, Everman, and Pearls of the Madonna are the numbers. Aug. 3 at the matinee Quo Vadis was shown.

The Savoy offered Quo Vadis and West American on the canvas. This Quo Vadis is a Verita production.

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GEORGE FORBES.

VANCOUVER

The Imperial was dark July 21-28. Pollard Juvenile Opera co. began a four weeks' engagement at this house July 28. For their second offering the Lawrence co. presented The Ne'er Do Well to large and appreciative audiences at the Empire July 21-28. Mr. Jonesy outdid himself in the way of beautiful and artistic stage settings. Del S. Lawrence, Maude Leone, Alf T. Layne, Margaret Marriot, and Louis Anker essayed the principal roles, and did them well.

The Avenue Players put on Cobain's Fifty Miles from Boston July 21-28. All of the principals did specialties to the delight of the audiences, and the dramatic end of the play was well handled.

Dorothy's Playmates and good vaudeville was the offering at the Orpheum July 21-28; business good.

Eight English Roses and five other acts constituted the vaudeville bill at Pantages's July 21-26; excellent business.

Oliver D. Bailey was an interested visitor last week. He reopens his Seattle theater the last week in August with the Bailey-Mitchell Stock co. Mr. Bailey was at one time associated with George Howard, manager of the Avenue.

Maude Leone broke ground for the new theater to be built in Grandview, a suburb of Vancouver. Miss Leone and Mr. Lawrence made appropriate speeches and added to their immense popularity in Vancouver.

Harry Cornell, a former member of the Lawrence co., has signed with the Avenue forces. His wife, Ethel Corley, is also with the same co.

Metz Marks was specially engaged by Mr. Lawrence for a part in Seven Days July 28.

MINNIE M. BUSSELL.

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FROM BOSTON

Hub City's Fall Season
Opens With "Kiss Me Quick,"
At the Shubert. Has Good Cast.
Coburn Players At Harvard.
Good Attractions Promised
For Early Presentation.

BOSTON, Aug. 5 (Special).—The new season began last night with the first production of Philip Bartholomew's new farce, *Kiss Me Quick*, at the Shubert. The cast is headed by Helen of Lovell, and her support is made up of three members of the cast of Mr. Bartholomew's earlier farce, *Over Night*: Arthur, Aylsworth, Robert Kelly, and Sadie Harris, and also Louise Drew, Laura Laird, Emily Callaway, Mary Hastings, Frederic Santley (brother of Joseph), and Richard Taber. The action of the play represents the trials and adventures of a company of motion picture actors. The new farce will be reviewed in next week's *Mirror*.

Across the river, in the yard of Harvard University, the Coburn Players are this week giving their annual performances for the members of the Summer school and others who during the heated session are still minded to take their theatrical pleasures seriously. Within six months Boston has had three opportunities to see one of the rarely acted Shakespearean comedies, *The Comedy of Errors*, for last Spring it was acted by the Delta Upsilon Chapter of Harvard and by the John Orzai Stock company at the Castle Square.

The *One Vadis* Pictures continue prosperously at the Tremont. Last week they had an unprecedented opportunity for business, as they had, vanderlike aside, a monopoly of Boston's patronage of the regular theaters.

Forthcoming openings: Majestic, Aug. 18, Olive Wyndham in *What Happened to Mary*; Plymouth, Sept. 1. May Irwin in *Widow by Proxy*; Colonial, Sept. 1. Maclyn Arbuckle in *The Merry Martyr*; Hollis, early in September; Julie Sanderson in *The Sunshine Girl*; Park, Sept. 1. H. B. Warner in *The Ghost Breaker*; Boston, Sept. 15. *The Courtin'*, a new rural musical comedy.

Douglas J. Wood, recently of the Eleanor Gordon company at the Plymouth, is now in New York rehearsing a part in one of Mr. Brady's new productions.

For important biographical purposes the middle names of the following three men are greatly desired: William B. Wood, of Philadelphia, partner of the elder Warren; L. R. Shewell, of the Boston Museum and Boston Theater companies; John B. Studley, who played Jacques in *The Two Orphans*. Anyone having this information will confer a favor by addressing the undersigned at 201 Columbus Avenue, Boston.

FORREST LEARD.

FROM CHICAGO

Strange Hands Hold Reins
In Many Chicago Playhouses.
Gotham Drafts Two Managers.
"The Elixir of Youth"
And "Within the Law"
Set Fall Season In Motion.

CHICAGO, Aug. 5 (Special).—Several shifts in managerial circles are noted. In fact, there have not been so many changes in the managerial part of theatricaldom in several years as have taken place in a few weeks. George C. Warren, who for fourteen years has guided McVicker's along the highway of wondrous success, is now the boss at the Olympic. Whether or not this is accounting for packed houses for *Within the Law*, with Margaret Illington, is a question that might be argued. But it seems that Mr. Warren and capacity audiences go together. We predict for him an illustrious reign at the Olympic. He is able, experienced and courteous; three requirements of managers, unfortunately, do not possess.

Sam Leiderer, one of the most popular managers in the entire West, becomes chief at the Studebaker. Mr. Leiderer is not only a manager, but a writer who can do his own press work and get it over in splendid style. His appearance at the Studebaker will add considerably to the popularity of this theater, we are persuaded.

New York grabs off two of Chicago's best ones. George Kingsbury, who has friends in every part of the United States and whose management of the old Chicago Opera House carried it to success after success, goes to Gotham as manager of the Grand Opera House there. J. J. Brady, formerly manager of the Colonial, goes to New York as manager of George M. Cohan's Theater on Broadway.

George Griffiths, who looked after the interests of the Shuberts in Louisville, has come to Chicago as manager of the Garrick.

The Cort Theater has opened with *The Elixir of Youth*, a farce-comedy by Zelian Covington and Jules Simonson. In the cast are Frank Bacon, Harry Mestayer, Joseph Brennan, George Barnum, Henry Weaver, Amelia Summers, Winifred Bryson, Marie Taylor, and Betty Bacon.

This week McVicker's Theater, bought some time ago by Jones, Linich and Schaefer, becomes a vanderlike house. Lina Abarbanel makes her debut in vaudeville at the Majestic. Joe Howard's Theater, formerly the Whitney, opens with *The One Vadis* Pictures. The National has *That Little Devil* of O'Neil's, a dramatization of Harold Peth Wright's novel of the same name. At the Victoria, *The Standard of the Hills* is the attraction, while Uncle Tom's Cabin is at the Imperial.

The long run of *When Dreams Come True*, with Joseph Santley, comes to an end at the Garrick this week. The Tik-Tok Man of Oz continues to do good business at the Grand Opera House. The pictures of the Scott expedition are drawing well at the Princess. Ed Lee Wrothe and his Ginger Girls are doing well at the Columbia.

The fine weather is giving the suburban resorts a chance to cash in big. At the White City, Riverton, Sans Souci, Bismarck Gardens, Forest Park, and Ravinia there is no complaint about the patrons.

Edwin Milton Boyle's dramatization of *The White of Barbara Worth* is due at the Studebaker Sept. 15.

Charles Frohman's *The Circus Girl* has been secured by Halton Powell for tabloid production the coming season.

R. H. Burnside is directing rehearsals at the Studebaker Theater, Chicago, of Henry Blossom and Ben M. Jerome's version of Hoyt's *A Texas Star*. The new piece, to be called *The Lone Star Girl*, will have its premiere at Milwaukee Aug. 31, after which Manager Harry Askin will bring it to his newly built La Salle Opera House Aug. 24.

FROM LOS ANGELES

"Madame Sherry" at Burbank Won Coast Theatergoers' Hearts. Packed Houses Greet Moroso's Offering of "Hawthorne, U. S. A." Little Theater Project Seems Certain of Completion.

LOS ANGELES, Aug. 5 (Special).—At the Moroso July 20-26 the remarkably fine production of *Madame Sherry* proved one of the biggest hits ever given on that stage. The company had been augmented and no effort spared in the scenic investiture. One of the big and distinct features was the personal success and triumph of Selma Paley in the role of Yvonne. Others of the company who scored individual hits are Percy Bronson as Edward Sherry, James Darling as Neomilus Sherry, Lillian Tucker as Lulu, Grace Travers in the part of the housekeeper, and Moran Wallace, and in fact every member of the cast. And, by the way, the cuteness and individuality of Winnie Baldwin was an attraction in itself.

Hawthorne, U. S. A. at the Moroso July 21-27 was a popular offering, judging from the packed houses at each performance. It is a delightful play and well handled by this capable stock company.

The Mason Opera House and Majestic Theater were both dark July 21-26, but the vaudeville houses are holding their own in attendance, as usual. The Fall season opening of the Majestic Theater will be Aug. 11, with John Mason in *As a Man Thinks*.

Bert Levy, of the well-known Levy vaudeville circuit, has added to his chain of theaters the Princess, in San Diego, and the Auditorium, at Venice.

Henry Kolker, who will be the new leading man of the Morocco co., has arrived in the city and will make an early appearance in *Our Wives*.

Florence Roberts is here playing Sancho for a moving picture co., and with her is Shelly Hull. The Little Theater project is now fairly underway. Definite steps are now being taken by some of our foremost citizens and the venture seems certain to be carried through as originally planned.

David Hartford has returned from a short vacation at Catalina Island.

William Desmond, of the Moroso forces, is sojourning in the East.

DON W. CARLTON.

FROM ROCHESTER

"6 Washington Square," A Melodramatic Comedy, By Winchell Smith and Mapes, Given Premiere by Stock Co. Lyceum to Celebrate Twenty-fifth Anniversary.

ROCHESTER, Aug. 5 (Special).—Winchell Smith and Victor Mapes have contrived an intricate meshwork of dramatic episodes, mysteries to be solved and villainy to be punished, and labeled it *6 Washington Square*, "a melodramatic comedy." The play was presented for the first time on any stage at the Lyceum Theater last week by the Manhattan Players, and was received moderately well. The story is something of an amateur detective tale, an ornate heroine furnishing the bulk of the action. Hillhouse, a broker, and Davis, a former partner of the heiress's dead father and her rejected lover, scheme to force her consent to marry Davis. They tell her that the father died owing the broker \$50,000, besides having stolen large sums from a bank of which he was vice-president. Hillhouse presses her for payment; Davis tells her he will save her and the family name if she will marry him. Here enters the faithful hero, who uncovers a former lover of Davis's, whom he has deserted. Our hero also makes use of the time-worn expedient of cutting in Davis's employ and faking his papers. You know the rest.

6 Washington Square was very well presented, on the whole, by the Manhattan Players. Mr. Bruce's hero was admirably portrayed. Anna Merriam simulated sorrow for her father and distress over the threatening scandal in an impressive way. As the chief schemer, Emmett C. King was finished and convincing; so also was Ernest Cassatt at the broker. The hero's "pal" and the photographer were pleasantly played by Thomas V. Emory and Gus Wadlow. Isa Brooks was clever, as usual, as the schemer's deserted companion, and Mandarine made much of a servant part. Antonio Moreno, Frank Kemble and others did well.

Dorothy Vernon of Haddon Hall was capably given by Vaughan Glaser and his co. at the Temple Theater July 28-Aug. 2.

The Shubert Theater announces Al. G. Field's *Minstrels* for two evenings, Aug. 22 and 23.

Miles, Vortex is the feature at the Family July 22-Aug. 3, taking the place of "Big Jimbo," the bear, who was slightly injured on Sunday, while being transported here.

The Gordon, Victoria, Grand, Colonial, Genesee and Hippodrome, Rochester houses, are specializing on feature shows to meet the season.

This week will see the close of the Lyceum's Summer stock season. On Tuesday, Aug. 10, George Evans's (Honor Boy) *Minstrels* will open the house's twenty-fifth season. Manager W. H. Wolff, of the family which has controlled the Lyceum since it first opened its doors, has booked a complete list of Klaw and Erlanger's best offerings and promises to make the anniversary year a season long to be remembered. The roster of stars who will appear at this辉煌的 1913-14 season looks like a "Who's Who of Broadway Favorites." ROBERT HOGAN.

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AMUSEMENTS the COUNTRY OVER



ALABAMA.

MONTGOMERY.—EMPIRE: National and Levitt, Orpheum and Overholser. Fair business. Van Cella, Quiver and Davis, the Metropolitan Minstrels July 21-22; the latter were especially clever; good business entire week.

CALIFORNIA.

SAN DIEGO.—SPREEKLES: Newsboys' Minstrels July 21-22; hit to packed houses. Everywoman 22-26; fine performances; very neat. LYRIC: St. George Stock co. are in rehearsal July 27-28.—LYRIC: Dark—OLYMPIC: Pictures and vaudeville; good houses.—COLONIAL: Pictures and vaudeville pleased.—PRINCESS: EXHIBIT, MAJESTIC: All moving pictures; fine films to good houses. Joseph Vito, a very popular young Danville man, will assist in leading man with the Sherman Tabloid co. Charles Hoyland, of the Aladdin circuit, is in the city on business.

CHAMPAIGN.—WALKER OPERA HOUSE: Edward Dorie co. opened week's good engagement July 28 with Alice of Old Vincennes.—LYRIC: Pathé Weekly, The Penalty of Crime, The Tiger Lily; good business and satisfied patrons.—VARSITY: Alone in the Jungle, The Forbidden Way, and The Never-to-Return Road; films and business good. No circus has been killed for Champaign so far this season.

URBANA.—ILLINOIS: Dark—AIRDOME: Pictures and business good during heated season. Band concerts Wednesday evenings have been special feature. Free motion pictures are shown at Rantoul, Ill., under auspices of Rantoul Improvement Association.

DIXON.—FAMILY: Pleasing motion pictures to good business July 21-22. Vanderville and motion picture to capacity business 24-27.—PRINCESS: Pleasing pictures to good business 21-27.

INDIANA.

GOSHEN.—IRWIN: This theater, handsomely redecorated, renovated throughout and altered in many respects, reopened July 28 with The Tiger Lily (motion pictures). The motion picture policy is in effect for over four years at the house, will be continued under the management of James Pooleman and James Morris.

MICHIGAN CITY.—OPHEUM: A Knight for a Day opened the season here July 26 to splendid business, pleasing all. The Shepherd of the Hills 2. The Missouri Girl 3.

FRANKFORT.—BLINN: Dark July 21-26. Davis Stock co. 10-26.—PRINCESS, IDEAL, ROYAL, PALACE, FAMILY AIRDOME: Moving pictures 14-19; good business.

CRAWFORDSVILLE.—MUSIC HALL: Dark July 21-26.—PRINCESS, JOY, THEATRUM, ARO: All moving picture shows; good films to the business 21-26.

MUNCIE.—WYOM GRAND: Opens 4 with Himmelman's Associate Players. See "Stock" page for cast and repertoire.

IOWA.

DUBUQUE.—GRAND: Dark—AIRDOME: Jack Burns Stock co. in The Land Beyond the Law July 20-22 and in Thorns and Orange Blossom 24-26 drew excellent audiences. Forgiven 27-30.—UNION PARK: Parillo and Fabriti, Dyer and Dyer, Virginia Grant, and My Lady Dainty Woodward 20-22 played to fine business.—PRINCESS: Bonita, Gerald and Griffin, Herbert Mitchell, and Cy Minian 27-2.

KANSAS.

FORT SCOTT.—AIRDOME: The Dougherty Stock co. had profitable run week ending July 26. Plays given: A Quaker Tragedy, Gambler, The Slave Girl, The Hand of Man, and She Couldn't Marry Three. Wolford Stock co. plays a return date week 28-2.

HUTCHINSON.—RIVERSIDE PARK: Zeb Barrow Musical Comedy co. July 20-26 pleased big business. Re-engaged by Manager Beck for 28-2.

MAINE.

ROCKLAND.—NEW EMPIRE: The Al Luttringer Stock will present Marcia Mainell, late of Joseph and His Brethren, as visiting star July 28-29. Miss Mainell has the ingenue lead in Twin Brothers.—BOOKLAND: Closed for repairs. A new theater organ is to be installed and the seating capacity increased. It will offer road attractions. The Pink Lady will be the first offering.

BANGOR.—OPERA HOUSE: Dark—BIJOU: Dark—NICKEL, PALACE, AND GRAPHIC: Pictures to big business.—RIVERSIDE PARK: J. W. Gorman presented The Happy Hunter July 28-29 with Blanche Farnette and Walter La Foie as leads. The troupe is drawing well. The New Palace will open its doors around Aug. 4 for a series of plays in the open air before the roof is put on.

BATH.—NEW COLUMBIA: Ajax and Buttles, Pauline and Dan Kain, Jack Bryce, Fay and Millie, Ralph D. Tompkins, and photoplays July 21-26; excellent, to packed houses. Ladric Sisters, Jack Conley, and photoplays 28-2.—DREAMLAND: Waldron's Minstrels and photoplays 21-25; good, to large houses. Carson and Brown and photoplays 24-26; good, large houses. Bennett and Sterling and photoplays 28-2.

BRUNSWICK.—CUMBERLAND: Bertha Dudley and photoplays July 21-26; excellent satisfaction to big business. Grace Marfield and photoplays 28-29; good, large houses. Little Mary Green and photoplays 28-2.

MARYLAND.

ANNAPOLIS.—COLONIAL: Miss Isabella Parrani, Miss Marie Patterson and Titus, and

Dorothy Schenck to good business.—LYRIC: Motion pictures to fair business.—PALACE: Motion pictures to good business.

MASSACHUSETTS.

FALL RIVER.—SAVOY: Season will open 28 with Carolyn Hibbert and the Malley-Denison co.—BIJOU: The Baylies-Hicks co. presented week July 26-2 Taken from Life, Hooper Atchley, late of the Academy of Music Stock co., New York, made his first appearance as a singing man 28 and scored a hit. Peter Lyle made one of the hits of the play as Jock, the stable boy. J. Arthur O'Brien as Titus Knott, Bernard Steele as Macaire, Harry King as Joe Gallo, and Miss Cantwell are worthy of special mention. Henry Hicks, Eugene Weber, George Walsh, and Joseph Demier gave strong support. Mand Blair and Gracie Hartfrow were seen to advantage. The stage management of Bernard Steele was perfect. Moving pictures between the acts. S. E. O. A Gentleman from Mississippi 4-6.—ACADEMY: Strong bill 24-26 drew well. Fred St. Onas Troup, Roland West presented Ricca Scott and co. in Molly's Friend, a big hit. Musette, Thomas and Ward, the Three Emersons, George Evans, Bielow, Campbell and Rarden, and Gladys Kornberg gave the best of satisfaction.—MINIMUS: Open in August.—PALACE: Good bill and entertainment.—LINCOLN PARK: The Panama Musical Comedy co. 28-2 in the Irish Christening, with James P. Lee in the leading role. Mr. Lee has met with much success so far this season. Charles McHenry is in New York for a few days' vacation. Mr. McHenry has been engaged for the Malley-Denison co. opening 28 at the Savoy.

GREENFIELD.—LAWLIER: Edison Talking Pictures, Monte Carlo Duo, John T. Doyle co. July 21-26; good business; pleased. George Evans (Hoover Boy) Minstrels 28; perfect satisfaction to fair audience. The Girl and the Baron 4. Chocolate Soldier 5.—VICTORIA: Purple Widow co. Lewis Dog and Monkey Circus, moving pictures 21-26; fair business; pleased.—BIJOU: Motion pictures and vaudeville 21-26 pleased fair audiences.

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Stage-Manager: Charles Jones. George Leding handled the orchestra well. The Torero 4-9.—MAJESTIC: Millard Brothers, Pie and Ollie Walters and Werner and Young 23-26; large and well pleased houses.—George Von Demark, formerly manager of the Majestic Theater, and Sol Bernstein have purchased the Mosart Theater for a consideration said to be \$70,000. They will open with vaudeville in September. This house was formerly owned by the White Rats.

GLENS FALLS—EMPIRE: Spore and Lovens, Ten Flying Arabs, Cliff Bailey, Bert and Lottie Walton, Casper and Wilson, pictures July 28-2; good bill; excellent business. Helen Gracie Stock co. 4-6.—WORLD IN MOTION: Moving pictures 28-2; business good.—PARK: Closed for alterations. Helen Gracie Stock co. rehearsing here for the opening. Practically the same co. as last season will support Miss Gracie.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: DAVIS—BURNS: Burns Stock co. in Dawn of a New-Morrow July 21-24 pleased capacity all four nights. The Man from Home 25-26. Wildfire 27-28. The House Next Door 28-29. Merriweather 29-30. Bill 30-31.—EMPEROR: Pictures 21-22; pleased small audience.—DREAMLAND: Pictures and vaudeville 21-27; fair business.—STAR: Moving pictures; fair business.

FLORIDA.

JACKSONVILLE.—OPHEUM: O'Brien, Davis and co., Three Shubert Boys, Fatz and White, Britt Wood, and Clark and Verdi July 20-22; fair bill and business. Everett's Monroe, Harry Hayward co., Cunningham and Marion, Pare and Wilson, and Hufford and Chain 10-12.—OTRICH FARM: Mabel Palis, Leslie Glendower, Charles W. Hitchins, Frank Gleason, and Fred Owens 20-26; good business.—DUVAL: Ewing's One-Act in eight nights 2-9. Cohen and Harris will have full control of this theater for the week, owing to no manager having been as yet appointed by Mrs. Deicher.

GEORGIA.

DUBLIN.—CRYSTAL PALACE: The Two French, booked for three days, July 21-23, were followed after their performance, Stafford, Michigan act, listed to finish their tour without the same fate. Boyd and St. Clare, dancing and instrumental music, 24-26 pleased poor attendance. Good pictures and music, as usual.

MACON.—PALACE: Duncan and Holt, comedians, to large houses.—MAJESTIC: Musical comedies; good.—PRINCESS: Excellent pictures and splendid music.—LYRIC: Good pictures and, as usual, fine music.

ILLINOIS.

ELGIN.—Chautauqua Week, July 28, a fine list of attractions; splendid business. Watch Factory Industrial Pictures were displayed at Orpheum week 28; capacity and turn-away business. Picture exhibition companies booked at the other houses. The Grand will reopen 17 with Eddie Estes, Earl J. Hudson, of the Standard Motion Picture Co., has returned to his duties in New York. Miller Brothers' 161 Ranch

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Krouse Carnival co. will exhibit here 4-9 (centennial week). F. J. McCreary, of the Krouse Shows, is making final arrangements. Bent Brothers' Circus at Hudson Falls 31; King Circus at Lake George, N. Y., July 24; one of the neatest little shows in this section. Mr. King has been playing the small towns in the Adirondacks and reports business very good.

OSWEGO—HIPPODROME: The Niner Musical Comedy co. July 28-2; good business. **PITTSBURGH PARK:** E. G. Bartlett 28-2; big business and a good attraction. Simon Angelo's Italian Band was a big drawing card with this co. **ALBANY:** Kerner of the City of Wadsworth and Kerner of New York and his daughter, Harry Conroy, who have been visiting Mr. Kerner's mother in this city since July 3, have returned to New York. Colin Kompar was the honor guest at a banquet and smoker tendered him at the Elks' Club here July 28. Richardson Theater, which has been closed for several weeks, will reopen 4 with vaudeville and motion pictures. Manager F. R. Bosworth, of the Richardson, was the guest of friends in Gardner, Mass., July 28-30.

SYRACUSE—WRESTLING: The Wrestling Players in Charley's Aunt created much merriment July 28-2 and attracted well. Harrison Ford was capable in the title-role and was ably assisted by Forrest Orr, Horace Porter, Joseph Sweeney, Frances Murdoch, lone McGrane and others.

NEWBURGH—COHEN'S: Motion pictures July 28-2 to good business; pleasing performance.—**ACADEMY OF MUSIC:** Neil O'Brien's Minstrels 31.

OHIO.

ASHLAND—OPERA HOUSE: Manager Westover inaugurated a new policy July 28. Motion pictures will be run nightly, except on dates of regular attractions. Portia Mandel-Swett, whose home is here, and Irene Hatchford, of New York gave a programme of classical and folk dances 1.

NEWARK—AUDITORIUM: Edison Talking Pictures July 10 to full house. James K. Hatchett in The Prisoner of Zenda (photoplay) 28-30 to S. H. O.

SPRINGFIELD—FAIRBANKS: J. W. Lever, the Shaws, the Flying Turnbills were the bill, week July 28-2 and drew fair patronage.

OKLAHOMA.

MALESTIER—STAR AIRDOME: Hutchinson Musical Comedy co. did good business July 21 and week.—**TALE-MAJESTIC:** Motion pictures to splendid business.—**VICTOR:** Motion pictures have good run of business.—**CORNER AND LIBERTY:** Motion pictures.—**UNDER CANVAS:** F. G. Huntington's Minstrels 28, 29.—Eddie O'Brien and wife, Lottie Parrish, Ed. Jones and the Francisco Sisters have left the Hutchinson Musical Comedy co. and will join Bachelor's Honeymoon co. at Willardville, Minn.

MUSKOGEE—WIGWAM NO. 4: Spangler Stock co. indefinite; his business. Plays: *Huberman's Betty*, Waiting for a Verdict, Rankin on Wall Street, and The Orr Baby.—**OLYMPIA AIRDOOME:** Hutchinson Musical Comedy co. July 27-2 in Girl in the Taxi.—**BROADWAY:** Boomer Four of the Oklahoma University delighted large houses.—Dad Spangler, of the stock co., an old favorite here, is doing immense business. Turns them away almost every night.

PENNSYLVANIA.

SCRANTON—POLI: Life's Shop Window was the offering of the co. week of July 27 to excellent business. Wilton Swanson as Bernard Chetwin and Leo Howell as Lydia Wilton did splendid work. Robert Thorne as Eustace Palmer, Dan Lester as Hodges, and Roy Summer as Billie pleased. Tommy Shearer as Black Feather, Eddie Bryan as Bella, Nina Saville as Mrs. Anderson, and Alice Baker as Starlight were fine and merit special mention. The scenery was unusually good and the staging excellent. The Master of the House week of 4.—**LUNA PARK:** The free attraction is Garrey's Dare Devil Fire Dive; business has been very good.

ROCKY GLEN PARK: Dancing and fireworks are the chief attractions to excellent business. All the moving picture houses we have about thirty—report excellent business.—**WILLIAMSPORT—VALLAMONT PALMION:** Pearl Stock co. July 28-2 in the Princess of Patches and Sapho to good-sized and appreciative audiences; business has improved; no strong; plays well staged.—**LYRIC, ORPHÉUM, GRAND, CITY AND HIPPODOME:** All moving pictures, report good business to pleased audiences; attractive bills.

LANCASTER—COLONIAL: Old Town Quartette, Hodges and Lowell, Maley and Woods, the Wiltons, and pictures July 28-30; Jacqueline Quartette, Moonie and Elliott, Lowell and Father Drew, and Billy Morris 21-2 pleased large houses. Kohl's Seventh Ward Theater, having altered the exits to comply with the State laws, reopened 28.

JOHNSTOWN—CAMBRIA: The preliminary season will open with Harry Hastings' Big Show 7. The White Slave 9.—**LIMA PARK:** Pictures and reunions are a daily occurrence. Manager Paul Hawes have a big fire-works display 5.

CORRY—LIBRARY: Garfield's Candy Girl July 21-26, tableau and show, with excellent performances and nice business. Edison's Talking Pictures 28, 29; attraction and attendance fine.—**ABRAHA:** Wyoming Bill's Wild West 8.

RHODE ISLAND.

NEWPORT—OPERA HOUSE: Maley-Denison co. in Under Southern Skies July 28-2; finely set and acted; large houses. Miss Shirley and Mr. Crane added to their laurels. Gus Forbes was well cast, and Anna Delaro and Mand Hull, newcomers, were well received. Over Night 4-9.—**FREEMBODY PARK:** Harry Bulger and co. Four Biansos, Quimby and Sanford; Hubert De Vast, Sinal, Big Jim 28-30; fair business.—**COLONIAL:** Fred St. Onge, Eugene, Daniel Harrington, Lyons and Gallows, John and others 28-29.—**SHOU:** Good lot of Independents 28-2. Good business at both houses.

TEXAS.

EL PASO—CRAWFORD: Vaudeville and moving pictures to good houses. Negotiations have been closed between the local order of Moose and R. A. Joscelyn, advance agent for the T. G. Miller Carnival Shows, for the staging



=TO-DAY=

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of the carnival in El Paso week of Aug. 11. The roof garden on Paso del Norte Hotel is good orchestra.

VERMONT.

BARRE—OPERA HOUSE: Manager Danling presented Edison's Talking Pictures here for the first time July 30, 31 to good satisfied business.

VIRGINIA.

STAUNTON—NEW: The following people were on the bill week of July 28: Ida Murry, Joe Flynn, the Brannons, Lawrence and Peters, Mr. and Mrs. Phillips, Richards and Braditt; business fair for hot weather.—**ART AND SAVOY:** Pictures.

PETERSBURG—ACADEMY: Dark July 21-26.—**LYRIC:** Vaudeville and pictures 21-26; good satisfaction to fair attendance.—**COCKADE AND VIRGINIAN:** Motion pictures 21-26; fair attendance; pleased.—**STARLIGHT PARK:** Fair business with motion pictures.

WISCONSIN.

MADISON—HARRY CHAPPELL: Harry Chappell, who has been treasurer and business-manager of the Chicago Powers Theater for the past two years, will be manager of the Fuller Opera House and the Orpheum in Milwaukee theater here the coming autumn. Mr. Chappell was a former student at the University here and has many local friends who wish him success.

BELOIT—ORPHEUM: Kempton Komedy co.; good business.—**GRAND:** Vanderville and moving pictures to capacity.—**DIXIE, LYRIC, AND STAR:** Moving pictures; good business.

BAU CLAIRE—GRAND: Opened for season July 30 with Fine Feathers.—The Brundage Caraval co. week of 31 pleased big business.

CANADA.

SASKATOON, SASK.—EMPIRE: Low Plevin's co. presented Flancy Flancy to large houses. Florence Moore did sterling work. The work of the publicity department of the above made a strong hit in local circles. Billy Clifford in Believe Me will hold forth 4-6.—**SHERMAN STAR:** The Imperial Opera co. did good business July 21-23; re-engaged 28-30. J. H. King and J. H. Simpson have taken over the Rex Theater. They are going to institute a special series of concert numbers by capable vocalists. They will change the singing programme every two days just as the films are changed. A motion picture machine will be in operation on the city streets on the occasion of the automobile parade on Aug. 1; 400 feet of film will be used. Victoria will soon show the famous motion picture Cleopatra, with Helen Gardner.

REGINA—SASK.—REGINA: Orpheum Vaudeville July 21, 22, headed by Blanche Walsh and co. in The Countess Nadine, excellent;

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Flanagan and Edwards in *On and Off* also pleased. Others were Bedford and Winchester, jugglers; the Fein Trio, hoop rollers; Charlotte Havenscroft, violinist, and Winslow and Duffy in *A Skating Flirtation*; an inventory bill and business, Lew Fields; Hand Panky co. 22-23 delighted good business. The Sells-Floto Circus showed to over 5,000 (evening performance) 22, owing to delay to train they did not arrive in time for the afternoon show.—**ROSELAND:** featured *Operetta Pictures* 23, 24 to large business. The Patterson Shows have been engaged to furnish the amusements at the Regatta Hall, which opens 25.

HALIFAX, N. S.—ACADEMY OF MUSIC: John C. Fisher's production of *The Pink Lady* week of July 23 to large and delighted audiences. Miss de Baugh, Annie Moffat, Georgia Harvey, Julia E. Young. Russel Lennon made big hits.

MOOSE JAW, SASK.—MAJESTIC: Dark July 21-25.—**MOOSE:** Lenore Alton Stock co. pleased fair business in *Hearts of the Blue Ridge* and *Father and the Sons* week of 21-25. Bells-Floto Circus to capacity 25.

BRIEF OF LATE REPORTS

WISCONSIN. Stevens Point, Opera House: The Four Warner Co., July 24-27. Season opens Aug. 6 with *A Girl of the Underworld*. Gem: Boris Brothers and pictures: capacity houses. Ideal: Pictures.

OREGON, SEASIDE. Opera House: John Mason, as *Man Thinks*, July 21. High: Vaudeville. Globe: Vaudeville. Wexford: Pictures.

TEXAS, DALLAS. Circle Park: July 27 Wolf Stock Co.; Lake Cliff Casino: Stock co. Majestic and Opera House: Dark.

LOUISVILLE

Riverview Park reopened Sunday, July 27, to large attendance. The place was materially damaged by the Ohio River flood, and the opening of the season was delayed by local happenings which caused a change of ownership. It is now under the control of Colonel Columbus Simons.

Fontaine Ferry Park continues to attract large patronage. Natello's Band gives two concerts daily. Appearing at the theater week July 27 are Charles D. Weber, the Three Sinclairs, Johnny Johnson, and Sidney Jarvis and Virginia Dare. Imhoff, Conn and Conneors are the head liners.

Manager Charles Taylor and wife were visitors week July 27. Manager Taylor was at the head of the Gentry last season, and will be in managerial charge of an Indianapolis house season 1913-14.

The annual picnic and barbecue at the summer home of Manager John H. Whalen, of the New Buckingham, was a big event July 29.

The once highly prosperous theater, the Avenue, has now passed from existence, having recently been demolished and changed into a business house. In the palmy days of melodrama the Avenue was a big money maker.

Manager John T. Macaulay, of Macaulay's Theater, returned from New York July 26, with a fine booklist for season of 1913-14.

Manager J. J. Garrity, of the Shubert Masonic Theater for several seasons, will represent the Shubert interest at Chicago next season.

CHARLES D. CLARK.

HARTFORD

Our only dramatic fare this week has been the production at Poll's of Robert Hilliard's starring vehicle, *A Fool There Was*. Despite the very sultry weather, the audiences were satisfactory. The performance was excellent. Grace Huff, the new leading lady, handled the repellent role of The Woman cleverly, and Miss Faust was satisfactory as The Wife. In the leading role Mr. Elton presented an impersonation unusually well shaded and developed. Next week, *The Rosary*.

Pictures and vaudeville hold their own through the summer. Lively competition here works to the advantage of the picture fan.

This is John Webster's last week with the Poll co. He leaves to begin rehearsals in Edgar Selwyn's new farce, *Nearly Married*, which has already been tried out successfully.

HARRIS GRAY BAKER.

MONTRÉAL

For the week of July 21 the Orpheum Players produced *The Travelling Salesman*. Considering that this play depends for its success almost altogether on type and character drawing, it deserves to be ranked among one of the best things that the stock has done. The members of the cast all thorough acquitted themselves well. Charles Mackay was capital as Bob Blake. Lillian Kemble made a charming Beth. Richard Oden, Sam Godfrey, and D. H. Primrose gave clever sketches of the three drummers. Sam Reed was excellent as Julian. Ainsworth Arnold did good work as Franklin Royce, and Margaret Robinson was a humorous Mrs. Rabbit. The other character bits which are so essential to the make-up of the play were cleverly played by Stuart Fox, Jane Maree, and Gerald Rowan. Bonner and Dominion parks are doing great business during the hot wave.

W. A. TREMATNE.

CINCINNATI

The fourth week of John C. Weber and his prize band began at the Zoo July 27. The program of the week included several evenings from ragtime to Warner. Good crowds continue. The Best Great Players opened their second engagement of two weeks on the evening of July 28. Opening night with *Moby Dick*, and they will play *Taming of the Shrew*, *The Temper*, *Midsomer Night's Dream*, *She Stoops to Conquer*, *Much Ado About Nothing*, *Twelfth Night*, *Romeo and Juliet*, *As You Like It*, *Lysistrata*, and two double bills, *King Lear's Daughter* and *The Critic and Pandora* and *Creatures of Imagination*. As will be seen, this is some repertoire for hot weather work. The double bills, *Lysistrata*, and *Masks and Faces* are new to this city.

Business is still booming at Keith's. The theater is not especially cool at that, which only shows what can be done with the summer theater proposition when handled rightly. The bill week July 27 included Morse, Hagenay and Bernard, Jack Correll Trio, Van and Carrie Avery, Claire and Martin, Shoemaker and Mathews, and the Kettlescope pictures of Cincinnati and vicinity.

On the Orpheum Roof the season of popular concertos by the Cincinnati Symphony Orchestra closes July 31 after five weeks. The soloist for the week is Anna Von Unruh, a local soprano. After a short tour of the East, the orchestra will return to the Orpheum Roof for a closing engagement of two weeks. The suc-

cess of this engagement has far exceeded all expectations.

The feature attraction at the Lagoon this week is the engagement of Pete Baker, of Chris and Lena fame, who comes for an extended engagement at the head of the cabaret work at this resort.

At Chester Park the vaudeville theater offers week of July 27 Chawer O'Donnell, Low Fitzribbons, Barry and Nelson, Smith and Pullman, and Madame Busey and her Toy Terriers. The theater is filled to capacity every night. With her many outdoor attractions and concessions and thrillers Chester is still Cincinnati's most popular summer resort. Crowds are also going nightly to Coney Island.

There are no announcements as yet for the coming season. The Orpheum with its new look is to announce the engagement of Georges Le Williams, a graduate of the Julian School, in Paris, as the scenic artist. For the director negotiations are already under way for a man who has been with Madame Simone for several years. We know nothing of the co so far.

Joseph O'Meara, director of elocution and acting at the Cincinnati College of Music, is having a busy summer season as director and one of the principals of the stock co. at the Suburban Gardens, at St. Louis. Mr. O'Meara is popular in this city.

The Moose held their convention in Cincinnati July 28-Aug. 1, and the city was certainly in their charge, the highways and byways resounding with their slogan of "Howdy, Pap!" From all appearances it was a most successful convention, and Cincinnati was glad to have them within her city gates. To say nothing of the park managers, as far as their gates are concerned.

DES MOINES

Managers Elbert and Getchell are presenting the Quo Vadis pictures at the Berchel this week. At the Majestic they are giving excellent vaudeville bills to good business. The Paul Pernice Sextette, on last week's Majestic roster, separated.

In a few weeks all of the theaters in Des Moines will be open for the Fall season, the first offering at the Berchel being the Cohan and Harris production of *Ston Thief*.

All of the moving picture houses report excellent business for the entire summer season.

Barnum and Bailey Circus will show in Des Moines Aug. 18.

To be able to complete the New Empress on schedule it has been necessary to put a day and night force of laborers at work.

General Manager Hayes and Press Representative Shirley, of the Elbert and Getchell staff, expect to leave the latter part of the week on a ten days' vacation trip to the northern lakes.

A. KAHN.

SEATTLE

At the Moore, Gill's Travel Pictures July 18-26 were very interesting and instructive. The attendance averaged fair.

The Frank Rich co. at the Seattle presented Variety Isle July 21-26 before good houses which thoroughly enjoyed the performances. George A. Burton and Tommy Burns scored with effect in the comedian roles. In the cast were Dot Bernard, Virginia Hills, Dorothy Raymond, Marjorie Maudeville and other talent who contributed to the fun and amusement.

At the Empress, Orpheum, and Fantasea vaudeville July 21-26.

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Wieser, Jno. A., Sam Winfield. Thos. H. Wilson. Geo. Wharnock. Billy K. Wells. Geo. Wakefield.

RECORD OF DEATHS

EMMET BRANDON (Louis McNulty) died at his home, 142 Smith Street, Brooklyn, July 28, aged twenty-three. During the last two seasons Mr. Brandon was with Four Pickets, if I Were a King. Joe King's East Lynne company. Al. Trasher Stock. Leslie Carter in Dr. Barry and others. He is survived by his mother, sister Josephine, brothers Harry, Frederick, and Edwin, of whom the latter is in the profession.

Mrs. LOUIS PIERCE, wife of Frank M. Pierce, died in vaudeville as Pierce and Pierce, died Friday, July 26, at the Palace Hotel, Chicago, at the age of forty-six. The interment took place at Mt. Auburn Cemetery, Chicago. Mrs. Pierce had been afflicted for several years with asthma, but her death came suddenly. She was a native of Hudson, N. Y.

GORDON R. TOWNSEND, state carpenter lately identified with the Cecil De Mille enterprises, died at his home in Binghamton, N. Y., July 16, at the age of forty-one. He was a member in good standing of the International Alliance

of Theatrical Stage Employees, who took charge of the funeral.

RONA BLAIR, ingenue, died at the home of her parents, Mr. and Mrs. C. T. Wilson at Newark, N. J., July 1. Miss Blair's last engagement was with The Girl from Rector's company.

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W. F. YOUNG, P. D. F., 407 Temple St., Springfield, Mass.

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DATES AHEAD



Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): La Crosse, Wis., 11; Rochester, Minn., 13. BELIEVE ME, XANTIPPE (Brad, Shuberts and Craig): New York city Aug. 15—indefinite. BREWSTER'S MILLIONS: Sussex, N. B., 6. St. John 7-9; Fredericton 11; Chatham 12; Bathurst 13; Campbellton 14; Caribou, Me., 15; Ft. Fairfield 16; Presque Isle 18; Houlton 19. CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Atlantic City, N. J., 18-25; New York city 25—indefinite. DAMAGED GOODS (Richard Bennett): New York city Aug. 11—indefinite. ELIXIR OF YOUTH (Oliver Morosco): Chicago, Ill., Aug. 5—indefinite. EVERYWOMAN (Henry W. Savage): Portland, Ore., 10-16; Aberdeen, Wash., 17; Seattle 18-21. GIRL AND THE DRUMMER (Fred Evers): McGregor, Ia., 16; Prairie du Chien, Wis., 17; Menomonie 18; Lodi 19. GIRL AND THE TRAMP (Fred Evers): McGregor, Ia., 22; Garwin 23. GREET, BEN PLAYERS: Cincinnati, O., 4-16. HODGE, WILLIAM (Lee Shubert): Chicago, Ill.—indefinite. HOW MUCH IS A MILLION (Maurice Greet): Chicago, Ill., June 30—indefinite. KISS ME QUICK (Philip Bartholomae): Boston, Mass., Aug. 4—indefinite. LITTLE MISS BROWN (Philip Bartholomae): Chicago, Ill., Aug. 8—indefinite. MASON, JOHN (Charles Frohman): Stockton, Calif., 8; Modesto 8; Fresno 8; Bakersfield 9; Los Angeles 10-18; San Diego 18; Pasadena 20; Salt Lake City, U. S., 22-25. MISSOURI GIRL (Eastern Merle H. Norton's): Fowler, Ind., 8; Oxford 9; West Lebanon 11; Rockville 16; Shelburne 18; Hymera 19; Dugger 20. MISSOURI GIRL (Western: Norton and Rith): Chester, N. Y., 6; Gothenburg 7; New Paltz 8; Ellenville 9; Delhi 11; Bainbridge 13; Cooperstown 14; Richland Springs 15; Hamilton 16; Wolcott 19; Carthage 20. NEARLY MARRIED (Cohan and Harris): Asbury Park, N. J., 18-19; Long Branch 20, 21; Bed Bank 22-23; New York city Sept 1—indefinite. PAID IN FULL: Lee, Mass., 8; Lenox 9; Fair Haven, Vt., 11; Vergennes 12; Bristol 13; Woodstock 14; Bradford 15; Bethlehem 16. PITTASSE AND PERLMUTTER (A. H. Woods): Atlantic City, N. J., 4-9; New York city 16—indefinite. PRICE SHE PAID: St. Louis, Mo., 10-16. SHEPHERD OF THE HILLS (Gaskill and MacVitty): Chicago, Ill., 3-16; St. Louis, Mo., 17-23. SILVER WEDDING (H. H. Frase): New York city, Aug. 11—indefinite. SPENDTHRIFT (Wee and Lambert): Freehold, N. J., 8; Vineland 7; Ocean City 8, 9; Haverstraw, N. Y., 15; Port Jervis 16. TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 30—indefinite. THAT PRINTER OF UDELL'S (Gaskill and MacVitty): Chicago, Ill., 2-23. UNCLE TOM'S CABIN (Kibble and Martin): Chicago, Ill., 28-Aug. 9; Columbus, O., 11-16. WHIP, THE (Cronstock and Gest): Atlantic City, N. J., 11-18. WHITE SLAVE, THE: Harrisburg, Pa., 7; Johnstown 8; Altoona 9; Erie 10. WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite. WITHIN THE LAW (A. H. Woods): Chicago, Ill., July 27-Sept. 27. WOLF, THE (Joe Klar): Sherburne, N. Y., 6; Casenova 7; Camden 8; Canastota 9; Baldwinsville 11; Perry 12; Weedsport 13; Lyons 14; Watkins 15; Canandaigua 16. PERMANENT STOCK

ACADEMY: Jersey City, N. J.—indefinite. ACADEMY OF MUSIC (William Fox): New York city Dec. 1—indefinite. ALBEE (Edward F. Albee): Providence, R. I., April 7—indefinite. ALCAZAR: San Francisco, Cal.—indefinite. AMERICAN (Harry Clay Bianier): Philadelphia, Pa., Aug. 10—indefinite. ARMORY THEATER (S. M. Stalnach): Birmingham, N. Y.—indefinite. BAKER, LEE, AND EDITH EVELYN (M. Bainbridge): Minneapolis, Minn., May 25—indefinite. BATHREN-HICKS: Fall River, Mass., June 30—indefinite. BERNAY, JACK: Dubuque, Ia., June 1—indefinite. BINHOP PLAYERS: Oakland, Cal.—indefinite. BONNSTEEL PLAYERS: Detroit, Mich., June 23—indefinite. BOYD: Omaha, Neb., Aug. 31—indefinite. BROADWAY THEATER (Daniel D. Seiden): Springfield, Mass., April 28—indefinite. BURBANK (Oliver Morosco): Los Angeles, Calif.—indefinite. BURST: Colorado Springs, Colo., June 9—indefinite. BUSHWICK THEATER (Frank Whitbeck): Brooklyn, N. Y., May 10—indefinite. CHAUNCY-KRIEFF (Fred Chauncey): Beaver Falls, Pa., May 30—indefinite. COLONIAL (Fay Comstock): Cleveland, O., April 28—indefinite. COLUMBIA (Fred G. Berger): Washington, D. C., April 14—indefinite. DAVIDSON: Milwaukee, Wis., April 18—indefinite. DELLER, EDWARD: Decatur, Ill., July 13—indefinite. ELITCH'S GARDEN: Denver, Colo., June 7—indefinite. ELSNER, EDWARD, PLATES: Long Beach, N. Y., June 23—indefinite. FEALY-DURKIN: Denver, Colo., June 18—indefinite. GLASER, VAUGHAN: Rochester, N. Y., June 23-Aug. 16. HALL, EUGENE J.: Altoona, Pa., June 9—indefinite. HARLEN OPERA HOUSE: New York city—indefinite. HARVEY PERCY: Toronto, Can., May 26—indefinite. HAYES, LUCY, ASSOCIATE PLAYERS: Omaha, Neb.—indefinite. HORNE: Akron, O., May 19—indefinite. HUTSON: Union Hill, N. J., May 5—indefinite. JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.

ADWALE (New Era Producing Co.): Montreal, Can., 18-22; New York city 22—indefinite. ALL ABOARD (Low Fields): New York city June 8—indefinite. BROWN, NELLA, MUSICAL STOCK (M. O. Settineri): Asheville, N. C., July 28—indefinite. COLUMBIA MUSICAL COMEDY (Dillon and Kinney): Oakland, Cal.—indefinite. POLLIER OF 1913 (Florens Ziegfeld, Jr.): New York city June 16—indefinite. GIRL FROM LUXEMBOURG: Sault Ste. Marie, Mich., 7.

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MINSTRELS

FIELDS, AL, G.: Jamestown, N. Y., 7; Bradford, Pa., 8; Elmira, N. Y., 9; Hornell 11; Corning 12; Binghamton 13; Cortland 14; Rome 15; Utica 16; Rochester 17-23. GEORGE EVANS'S HONEY BOY: Bensenville, Ill., 6; Batavia 7; Burlington 8; Plattsburgh, N. Y., 8; Montreal, Can., 11-16. PRIMROSE AND DOOKSTADER: Paterson, N. J., 15.

BURLESQUE

BAIRD, BLANCH (Billy Dunn): Detroit, Mich., 4-9. BEAUTY, YOUTH AND FOLLY: Detroit, Mich., 15-25. BEHRMAN SHOW (Jack Singer): Detroit, Mich., May 25-Aug. 9; Toledo, O., 10-16. COLLEGE GIRLS OF 1913 (Max Spiegel): Toronto, Can., Aug. 2-9; Albany, N. Y., 11-18. FOLLIES OF THE DAY (Barney Gerard): White Plains, N. Y., 7; Boston, Mass., 11-18. GAVETY STOCK: Philadelphia, Pa.—indefinite. GINGER GIRLS (Ed. Wrothe): Pittsburgh, Pa., 11-18. GIRLS FROM HAPPYLAND (Billy W. Watson): New York city 8-16. HAPPY WIDOWS (William Penney): Brooklyn, N. Y., 8-16. HONEYMOON GIRLS (Al. Bich): New York city 11-18. LIBERTY GIRLS (T. W. Dinkins): Detroit, Mich., 9-10. MARION DAVIS: Newark, N. J., 8-16. MOLLIE WILLIAMS (Max Spiegel): Syracuse, N. Y., 11-18. RISING SON, THE (Harry Thompson): Brooklyn, N. Y., 9-16. ROARING GIRLS: New York city 11-18. ROMIE FOOL GIRLS (Peter S. Clark): Cleveland, O., 11-18. WATSON, HILLY R.: Paterson, N. J., 14; Philadelphia, Pa., 16-23.

CIRCUS

BARNES, AL, G.: Ottawa, Kan., 6; Emporia, Kan., Newton 8; Wichita, Kan., 10; Tulsa, Okla., 4-9; Hillside 11-16; Cambridge, Mass., 18-22. DOUGHERTY (Dougherty-Pruitt-Cox): Carteret, N. J., 8-9. HILLMAN'S IDEAL (Harry Sohns): Webb City, Mo., 4-9; Chanute, Kan., 11-16; Parsons 18-22. KNICKERBOCKER (E. J. Murphy): Washington, Ind., 4-9. KNICKERBOCKER (E. J. Murphy): Chapman, Ill., 4-8. LEITCH'S (Wee and Lambert): Hagerstown, Md., 11-16. SPEDDEN AND PAIGE: Rochester, Minn., 4-9. SPEDDEN DOODLE: Anthony, Kan., 4-9.

OPERA AND MUSICAL COMEDY

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MOTION PICTURES

COMMENT AND SUGGESTION

IT is almost a year since the new copyright law affecting motion pictures and photoplays went into operation, Aug. 24, 1912, to be exact, and up to a few days ago the office in Washington had received from all parts of the United States only 892 applications for the registration of copyright on photoplays and sixty-one for the copyrighting of motion pictures other than photoplays. As may be recalled by those familiar with the law, it recognizes two classes, the photoplay being a motion picture with a story of connected plot, the motion picture other than a photoplay being a film production which does not pretend to tell a story. When we consider the thousands of releases in both classes since last August it is indeed surprising that this department of the copyright office has had so little to do. The obvious answer is that film producers do not consider the copyrighting of their wares to be worth the trouble. Either this, or perhaps those who want protection are ignorant of the course to follow. A recent statement purporting to come from Thorvald Solberg, register of copyrights

right privileges is, of course, unlike that of the author. His interest in the scenario begins where the author's ends, and it would be a comparatively simple matter for him to forward the required film with each application. That he rarely bothers with legal safeguards is not due to difficulties in the law, but, rather, we suspect, to the seemingly obvious cause previously mentioned—he does not consider the copyrighting of his output to be worth the trouble. Surely it would be something of a farce to claim exclusive rights to the stories that have been the mainstay of our single-reel pictures during the past year. Generally they are about as transitory as a daily newspaper, hurriedly made and as rapidly forgotten. Strictly speaking, few of them are new stories, nor is there much danger of imitators offering duplicates so exact that copyright protection would prevent their exhibition.

* * *

But because the majority of brief photoplays do not



PEGGY O'NEIL
Lubin Leading Woman with Drouet

applicants for copyrights who failed to forward the necessary film were authors anxious to have their work protected while it was still going the rounds. When a writer sells a photoplay story and receives a check in payment, his opportunities for financial profit are at an end, and generally he is content to let the matter drop. Nor would it be a simple task for an author to get the required film and comply with the copyright regulations, even if he thought it worth while. As it happens, his brain child being sold and metamorphosed through the mind of a scenario editor and the hands of a director, the fond parent may see little of his original offspring on the screen, and that little is allowed to pass freely on its unprotected way, even unto the second, third, and fourth runs in nickel houses.

* * *

The position of the manufacturer who ignores copy-



CYRIL SCOTT,
White, N. Y.
Of All-Star Feature Players.

in the Library of Congress, lends some color to the latter theory.

* * *

"We get a good many applications for the registration of scenarios by people who do not understand that the film must accompany them," he said. "The law requires that the film must accompany the application, with one print taken from each scene or act, if the work be a photoplay, and a title and description, with not less than two prints taken from different sections of the complete product in the case of a motion picture other than a photoplay. Occasionally we get a double claim. A publisher or producer sometimes sends in the claim and the author does also. In such cases we write asking whether the double claim is an inadvertence. We use ordinary caution in behalf of claimants to copyright, but we do not pass on the merits of legal questions. These are for the courts. Why more persons do not avail themselves of their privilege of copyright I do not, of course, know. The new law is very plain, as against the old one, which was quite complicated."

* * *

The law may be clear, as Mr. Solberg states, but how accessible is it to the writers of scenarios who sell their scripts to various producers? More complete statistics probably would show that most of the



BARBARA TENNANT,
Leading Woman with Eclair.



HARRY B. HYTINGE,
Versatile Actor with Edison.

seem to justify copyrighting is not an indication that the copyright law is superfluous. On the contrary, it is most necessary, or at least bids fair to become so as picture stories more nearly approximate stage productions in point of important subject matter and distinctive treatment. It may be surmised that nearly all of the applicants for photoplay protection have been guarding feature films, many of them deemed exceptional enough to be handled on the State rights basis. Productions of this nature are increasing so rapidly that the figures of another year should tell quite a different story. Manufacturers are not likely to run risks where the valuable rights to a book or a play are concerned. There is, however, a flagrant abuse of square dealing that the copyright law seems powerless to prevent. It is found in the all too frequent practise of forestalling a genuinely big production by making a weak imitation and circulating it under the same name before the original has been released, thereby fooling the public and discounting the value of a good film. A number of cheap producers have found profit in this kind of trickery, against which every exhibitor should guard. Such methods are so palpably unfair that if possible they ought to be made legal misdemeanors. With that provision made, and offenders prosecuted, the condition might be remedied.

THE FILM MAN.

THE EVOLUTION OF THE MOTION PICTURE

VIII. FROM THE STANDPOINT OF THE FILM CENSOR

AN INTERVIEW WITH JOHN COLLIER, GENERAL SECRETARY OF THE NATIONAL BOARD OF CENSORSHIP

BY FREDERICK JAMES SMITH

JOHN COLLIER, general secretary of the National Board of Censorship, has observed and studied the motion picture from the earliest days. Consequently, when he says that the present exchange methods are holding back further advance, his statement carries with it the force of first-hand knowledge and the sincerity of an unbiased interest in the future of the film.

Mr. Collier is a man of simple and vigorous sincerity. His office, in the fourth floor of the Humane Society's Building, facing Madison Square Garden, reflects his personality. The room is furnished with Spartan simplicities. There are no pictures on the wall save a newspaper print or two. A number of plants on the window ledge alone prevent the appearance of actual barrenness. Mr. Collier is, indeed, too busy to bother about decorative effects. Every moment counts. He talks hurriedly, but with a quick grasp of his subject. An intent concentration marks everything he says.

Mr. Collier names the exchange man as the block in the way of further progress. Since Mr. Collier arrived at this conclusion after a long study of the situation and of statistics, it is best to start, as he himself did in his talk with me, at the very inception of film censorship.

"The National Board of Censorship was organized in March, 1909," he began. "It came about really as an accident. Three months previously, on Christmas Eve, in 1908, Mayor George McClellan issued a blanket order revoking every moving-picture license in New York. That was an example of the fanatical way people were prejudiced in those days. Los Angeles, Providence and other cities followed New York in the wave of anti-picture agitation."

"Mayor William Gaynor, then on the Supreme Court bench, enjoined the mayor's order. Mayor Gaynor has always been the friend of the photoplay. Mayor McClellan continued to revoke licenses. The exhibitors were pretty well organized, and they came to the People's Institute for advice and aid. The People's Institute has been in touch with the situation—indeed, the Institute had appreciated the bigness of pictures from the first. So, naturally, the exhibitors turned to us. They were willing to be censored, and had petitioned Mayor McClellan to appoint a board, but the city government had refused. The Institute offered to have committees pass upon the pictures if the exhibitors really were in good faith. Then the organized exhibitors passed resolutions binding themselves to the decisions of the new censors. The Institute issued a call for competent representatives from ten civic agencies to form a committee.

"Then we went to the manufacturers for their co-operation. It was necessary for us to see the new pictures in the studios in advance of public presentation. The manufacturers realized that rejection then would save expense and humiliation. The time was ripe. Both groups—the Patents and Independent companies joined with us simultaneously. It must be remembered that this arrangement applied to New York alone.

"The plan worked successfully. We threw out a lot of films. That reassured every one. Public opinion eased up against pictures. Then (in June, 1909) the Patents companies notified us that they would like, with our aid, to make the censorship national."

I asked Mr. Collier how the board developed.

"The committee, it should be borne in mind, numbered the delegates from ten civic bodies," stated the secretary. "It was not, and never has been, a People's Institute board. The power centered with no one organization. As time passed and picture-making advanced, it became necessary to have a sub-committee, chosen by, and with no power except that conferred by, the general committee. The sub-committee now numbers 125 members, while the general committee has grown to seventeen. Of these, eleven are delegates of New York civic agencies, and the remainder are members at large, public-spirited and representative people chosen because of their interest. The sub-committee is divided into branch committees, each with a chairman. From one to three of these branch committees operate every day, a secretary being always present to record the votes. The secretary himself cannot vote. From the first, part of the expenses of the board's operations have, in a way, been paid by trade interests. At times, however, the money has entirely come from other sources; but the people who vote receive no salary or benefits from pictures. No one interested commercially can be a member of the board. We have 140 disinterested people, all working and all really active."

"State censorship means throwing the film business into politics."

"Our standards are flexible but we try to be consistent."



JOHN COLLIER,
General Secretary of the National Board of Censorship.

"People ask how our board can be vigorous and be dependent upon trade interests for its support. If we were not vigorous, the producers would soon end our official existence."

"I believe absolutely that there is no future to censorship. Of course, the present condition may remain unchanged for many years to come."

"We consider the question of posters as a local matter. The worst posters are actually wholly unrelated to the film they are supposed to advertise. It is thoroughly legitimate to censor street advertising, but it should be taken care of by the local authorities."

"The present system of non-selection, by which the exchange man practically forces any picture, good, bad or indifferent, upon the exhibitor . . . in time will wear out public interest in pictures."

"We have the manufacturer on one side, the public on the other, and a stone wall—the exchange system—between."

"There is no authentic indication that juvenile crime is in any real measure traceable to pictures."

"The method, with alternating committees, is, first, a guarantee against an unlikely attempt to buy the vote of the members. Secondly, it guards against provincialism and narrow views. The committees are cosmopolitan, and include all sects. Our standards are flexible, but we try to be consistent."

"The exhibitors paid the expenses of the board for the first few months. Then the association went to pieces, and it devolved upon the manufacturers, who have since contributed sixty to ninety per cent. toward the expenditures."

The subject of censorship opposition was discussed.

"We have been attacked," said Mr. Collier. "Our enemies ask how we can control pictures when we have no legal power behind us. The answer is that, if we had laws behind us, they would vary in the forty-eight States, and standards would range along a sliding scale. In the main, our power, maintained with uniformity, is not legal, but one resultant from public opinion.

"The motion-picture business is a competitive one. There is the general trade injury coming from a single bad picture. We fight the dangerous pictures. If the manufacturer forces his condemned picture on the market, his rivals will make vigorous use of the fact that our board has refused to pass it. But, at any moment, if a majority of manufacturers should want to stop censorship, they could instantly end the board's existence."

"Because the productions of many different masters go everywhere, the public does not distinguish between the films of this and that company. If the products of fifteen manufacturers come to the same theater, and but one of these pictures is morally bad, the public will condemn all. The single film will injure the whole business."

I asked Mr. Collier for an opinion regarding State censorship.

"It is folly to start an impossible agency," he declared. "State censorship means throwing the film business into politics. For success, a board not involved in the factions and trade competition would have to be found."

"The present committee is a means of distributed arbitration. It has passed the test of four years. More and more it has been given a broader and broader status, but always without its own administration."

"People ask, too, how our board can be vigorous and be dependent upon trade interests for its support. If we were not vigorous, the producers would soon end our official existence. Manufacturer A may want to put out a morally bad picture. All the other manufacturers appreciate the stepping of a film which would arouse public opinion. In fact, many of the sternest complaints about laxity on the part of our board come from trade interests—sharp, narrow, really, about the other fellow's products."

"The facts are proven that the board is absolutely indispensable and that the public is satisfied. The question of placing censorship in the hands of the State is frequently raised. Then we would see politics enter pictures. There would be a struggle over appointments. The trade would have to fight for control of the board through lobbying. Again, there are only a few States where the population is homogeneous. The New Yorker has not the same viewpoint as the up-State farmer. The State farmer would have to line up with some faction: the saloon people or the saloon men, who have always fought the film; the broad-minded or the narrow-minded."

"Now, there are those who ask why we have no press or theatrical censorship, and yet have it with pictures. Personally, I would fight either of the former to the death; but I believe film censorship is necessary. A person can select the paper he wishes to read or the drama he desires to see, but a film cannot be chosen. The programme is arranged before the patron enters the theater, and, in a large percentage of instances, the spectator does not know what pictures he will see. Consequently, some agency must guard the spectator."

"What do you think of the future possibilities of censorship?" I suggested.

"The present condition will not be true in the photoplay world when it becomes a really free institution. I believe absolutely that there is no future to censorship. Of course, the present condition may remain unchanged for many years to come."

Mr. Collier made a brief outline of the board's system of operation.

"The films are passed upon by the branch committees," he explained. "If one member objects, the film is taken up by the general committee. It sometimes requires more than one meeting to reach a decision. The manufacturer or owner of the film is notified of the final conclusion. Satisfactory corrections or changes are made, or the film is rejected. The decision is usually final."

"But if the manufacturer—there minor producers of the kind—should leave his production, he can send weekly bulletins to 250 cities; people who are

(Continued)

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HARRY B. EYTINGE,
Versatile Actor with Edison.

seem to justify copyrighting is not an indication that the copyright law is superfluous. On the contrary, it is most necessary, or at least bids fair to become so as picture stories more nearly approximate stage productions in point of important subject matter and distinctive treatment. It may be surmised that nearly all of the applicants for photoplay protection have been guarding feature films, many of them deemed exceptional enough to be handled on the State rights basis. Productions of this nature are increasing so rapidly that the figures of another year should tell quite a different story. Manufacturers are not likely to run risks where the valuable rights to a book or a play are concerned. There is, however, a flagrant abuse of square dealing that the copyright law seems powerless to prevent. It is found in the all too frequent practise of forestalling a genuinely big production by making a weak imitation and circulating it under the same name before the original has been released, thereby fooling the public and discounting the value of a good film. A number of cheap producers have found profit in this kind of trickery, against which every exhibitor should guard. Such methods are so palpably unfair that if possible they ought to be made legal misdemeanors. With that provision made, and offenders prosecuted, the condition might be remedied.

THE FILM MAN.

THE EVOLUTION OF THE MOTION PICTURE

VIII. FROM THE STANDPOINT OF THE FILM CENSOR

AN INTERVIEW WITH JOHN COLLIER, GENERAL SECRETARY OF THE NATIONAL BOARD OF CENSORSHIP

BY FREDERICK JAMES SMITH

JOHN COLLIER, general secretary of the National Board of Censorship, has observed and studied the motion picture from the earliest days. Consequently, when he says that the present exchange methods are holding back further advance, his statement carries with it the force of first-hand knowledge and the sincerity of an unbiased interest in the future of the film.

Mr. Collier is a man of simple and vigorous sincerity. His office, in the fourth floor of the Humane Society's Building, facing Madison Square Garden, reflects his personality. The room is furnished with Spartan simplicities. There are no pictures on the wall save a newspaper print or two. A number of plants on the window ledge alone prevent the appearance of actual barrenness. Mr. Collier is, indeed, too busy to bother about decorative effects. Every moment counts. He talks hurriedly, but with a quick grasp of his subject. An intent concentration marks everything he says.

Mr. Collier names the exchange man as the block in the way of further progress. Since Mr. Collier arrived at this conclusion after a long study of the situation and of statistics, it is best to start, as he himself did in his talk with me, at the very inception of film censorship.

"The National Board of Censorship was organized in March, 1909," he began. "It came about really as an accident. Three months previously, on Christmas Eve, in 1908, Mayor George McClellan issued a blanket order revoking every moving-picture license in New York. That was an example of the fanatical way people were prejudiced in those days. Los Angeles, Providence and other cities followed New York in the wave of anti-picture agitation.

"Mayor William Gaynor, then on the Supreme Court bench, enjoined the mayor's order. Mayor Gaynor has always been the friend of the photoplay. Mayor McClellan continued to revoke licenses. The exhibitors were pretty well organized, and they came to the People's Institute for advice and aid. The People's Institute has been in touch with the situation—indeed, the Institute had appreciated the bigness of pictures from the first. So, naturally, the exhibitors turned to us. They were willing to be censored, and had petitioned Mayor McClellan to appoint a board, but the city government had refused. The Institute offered to have committees pass upon the pictures if the exhibitors really were in good faith. Then the organized exhibitors passed resolutions binding themselves to the decisions of the new censors. The Institute issued a call for competent representatives from ten civic agencies to form a committee.

"Then we went to the manufacturers for their cooperation. It was necessary for us to see the new pictures in the studios in advance of public presentation. The manufacturers realized that rejection then would save expense and humiliation. The time was ripe. Both groups—the Patents and Independent companies joined with us simultaneously. It must be remembered that this arrangement applied to New York alone.

"The plan worked successfully. We threw out a lot of films. That reassured every one. Public opinion eased up against pictures. Then (in June, 1909) the Patents companies notified us that they would like, with our aid, to make the censorship national."

I asked Mr. Collier how the board developed.

"The committee, it should be borne in mind, numbered the delegates from ten civic bodies," stated the secretary. "It was not, and never has been, a People's Institute board. The power centered with no one organization. As time passed and picture-making advanced, it became necessary to have a sub-committee, chosen by, and with no power except that conferred by, the general committee. The sub-committee now numbers 125 members, while the general committee has grown to seventeen. Of these, eleven are delegates of New York civic agencies, and the remainder are members at large, public-spirited and representative people chosen because of their interest. The sub-committee is divided into branch committees, each with a chairman. From one to three of these branch committees operate every day, a secretary being always present to record the votes. The secretary himself cannot vote. From the first, part of the expenses of the board's operations have, in a way, been paid by trade interests. At times, however, the money has entirely come from other sources; but the people who vote receive no salary or benefits from pictures. No one interested commercially can be a member of the board. We have 140 disinterested people, all working and all really active."

"State censorship means throwing the film business into politics."

"Our standards are flexible but we try to be consistent."



JOHN COLLIER,
General Secretary of the National Board of Censorship.

"People ask how our board can be vigorous and be dependent upon trade interests for its support. If we were not vigorous, the producers would soon end our official existence."

"I believe absolutely that there is no future to censorship. Of course, the present condition may remain unchanged for many years to come."

"We consider the question of posters as a local matter. The worst posters are actually wholly unrelated to the film they are supposed to advertise. It is thoroughly legitimate to censor street advertising, but it should be taken care of by the local authorities."

"The present system of non-selection, by which the exchange man practically forces any picture, good, bad or indifferent, upon the exhibitor . . . in time will wear out public interest in pictures."

"We have the manufacturer on one side, the public on the other, and a stone wall—the exchange system—between."

"There is no authentic indication that juvenile crime is in any real measure traceable to pictures."

"The method, with alternating committees, is, first, a guarantee against an unlikely attempt to buy the vote of the members. Secondly, it guards against provincialism and narrow views. The committees are cosmopolitan, and include all sects. Our standards are flexible, but we try to be consistent."

"The exhibitors paid the expenses of the board for the first few months. Then the association went to pieces, and it devolved upon the manufacturers, who have since contributed sixty to ninety per cent. toward the expenditures."

The subject of censorship opposition was discussed.

"We have been attacked," said Mr. Collier. "Our enemies ask how we can control pictures when we have no legal power behind us. The answer is that, if we had laws behind us, they would vary in the forty-eight States, and standards would range along a sliding scale. In the main, our power, maintained with uniformity, is not legal, but one resultant from public opinion.

"The motion-picture business is a competitive one. There is the general trade injury coming from a single bad picture. We fight the dangerous pictures. If the manufacturer forces his condemned picture on the market, his rivals will make vigorous use of the fact that our board has refused to pass it. But, at any moment, if a majority of manufacturers should want to stop censorship, they could instantly end the board's existence."

"Because the productions of many different studios go everywhere, the public does not distinguish between the films of this and that company. If the products of fifteen manufacturers come to the same theater, and but one of these pictures is morally bad, the public will condemn all. The single film will injure the whole business."

I asked Mr. Collier for an opinion regarding State censorship.

"It is folly to start an impossible agency," he declared. "State censorship means throwing the film business into politics. For success, a board not involved in the factions and trade competition would have to be found."

"The present committee is a means of dictatorial arbitration. It has passed the test of four years. More and more it has been given a broader official status, but always without its own solicitation."

"People ask, too, how our board can be vigorous and be dependent upon trade interests for its support. If we were not vigorous, the producers would soon end our official existence. Manufacturer 'A' may want to put out a morally bad picture. All the other manufacturers appreciate the stopping of a film which would arouse public opinion. In fact, many of the sternest complaints about laxity on the part of our board come from trade interests—always, naturally, about the other fellow's products."

"The facts are proven that the board is essentially indispensable and that the public is satisfied. The question of placing censorship in the hands of the State is frequently raised. Then we would see politics enter pictures. There would be a struggle over appointments. The trade would have to fight for control of the board through lobbying. Again, there are only a few States where the population is homogeneous. The New Yorker has not the same viewpoint as the up-State farmer. The State board would have to line up with some faction: the picture people or the saloon men; who have always fought the film; the broad-minded or the narrow-minded."

"Now, there are those who ask why we have no press or theatrical censorship, and yet have it with pictures. Personally, I would fight either of the former to the death; but I believe film censorship is necessary. A person can select the paper he wishes to read or the drama he desires to see, but a film cannot be chosen. The programme is arranged before the patron enters the theater, and, in a large percentage of instances, the spectator does not know what pictures he will see. Consequently, some agency must guard the spectator."

"What do you think of the future possibilities of censorship?" I suggested.

"The present condition will not be true in the photoplay world when it becomes a really free institution. I believe absolutely that there is no future to censorship. Of course, the present condition may remain unchanged for many years to come."

Mr. Collier made a brief outline of the board's system of operation.

"The films are passed upon by the branch committees," he explained. "If one member objects, the film is taken up by the general committee. In some cases requires more than one meeting to reach a decision. The manufacturer or owner of the film is then notified of the final conclusion. Satisfactory eliminations or changes are made, or the film is withdrawn. The decision is usually final."

"But if the manufacturer—there are always a few minor producers of the kind—should insist upon releasing his production, he can legally do so. We have weekly bulletins to 250 representatives in various cities; people who are prominent in civic or other

(Continued on page 23.)

"IVANHOE" PRODUCTION

Work of Herbert Brenon, King Bagot, and Leah Baird is Highly Praised

A correspondent of the *Cinematograph Exhibitors' Mail*, of London, contributes to a recent issue a glowing account of the forthcoming production of *Ivanhoe*, under the direction of Herbert Brenon. He writes in part:

"Mr. Brenon, besides bearing the enormous responsibility of producing the film, also enacts the role of Isaac of York, and a wonderful character he is making of it. It is as perfect a piece of acting as one could wish to see, and if I may be allowed to praise so true a master, then I offer him my heartiest congratulations. And I am sure my words will be substantiated by most of those who see the film."

"What a wonderfully perfect actor is King Bagot, and what an enormous amount of energy he puts into his work. He seems to inspire the rest of the company whenever he is in the picture, with the result that they put much more force into their work than they would otherwise deem necessary. He takes his work completely to heart, and this past week I am sure he has forgotten that he is King Bagot—and has been eating, drinking, sleeping, and working as if he were the very Ivanhoe of centuries ago come to life again to pay homage to his King and to fight and win the hand of the fair Lady Rowena."

"Is there any need for me to attempt to describe Leah Baird and her work? She is known from one end of the globe to the other. But what an actress! How perfectly she does everything that falls to her lot! Do you know that I have this week seen her—in her character of Rebecca—assisting, with loving tenderness, her tired old father, Isaac the Jew. I have seen her captured by the villainous Sir Brian de Bois-Guilbert, chased up treacherous stairways, and threatening to cast herself from a battlement that I myself would hardly dare to look from—yet in each of these scenes she has been perfect. Leah Baird, in the role of Rebecca, will add further laurels to those she has already gained."

"Mr. Bosco makes a fine old Cedric the Saxon. He seems to be just cut out for the part. How well he shows the hatred he bears towards his son Ivanhoe. You can see it viciously displayed when he finds his ward Rowena endeavoring to secrete the message brought from Ivanhoe by the latter himself disguised. Then later, when he is captured, how well he bears himself. Although he struggles, yet his mien is most dignified."

"A character that has caused no little amusement in the town is Friar Tuck, enacted by Mr. Hollis. This gentleman, one might almost imagine, has been a jovial monk in his time.

"What a beautiful Elspeth Miss Downings makes! I should have liked to have seen her part brought out more prominently, but perhaps she will have more to do before the picture is finished. Anyway, I hope so."

KIDD'S TREASURE FILMED

The Treasure of Captain Kidd, a story based upon the life of the famous buccaneer, is shortly to be released by Edison. It is the first of a series of stories dealing with famous treasures. The film shows, among other exciting scenes, the capture of a ship and the pirate's attempt to murder a young girl so that her ghost will guard the treasure which he is about to bury.

POSTERS CREATE COMMENT

Theater managers are at the present time much exercised over the quality of posters given them by manufacturers. This is a fact well evidenced by the quantity of complaints that daily pour into the offices of the big film manufacturing companies. Recent examples of the work offered by George Kleine show that at least one manufacturer has responded to the call for better lithography. When the paper was prepared for *Quo Vadis* Mr. Kleine was so struck with its possibilities for the moving picture thea-



SCENE FROM "THE FATAL SCAR," LUBIN.

ter that an immediate order was placed to cover all future Kleine releases. The utmost care is given in the selection of appropriate subjects, and the mechanical work is, perhaps, the best on the market. This is done at considerable extra expense and entirely for the exhibitor.

TROUBLE IN ZION

Zion City revelled in three police raids on July 19. The city council ordained that the motion picture should be no more seen in Zion. Mayor Clandenin revoked the license of Burt M. Rice.

Rice was defiant and went to jail. His assistant, Jesse Owen, put up placards: "Come in! Show is free to-night!" He, too, went to jail. Then H. R. Christianson, until recently city clerk of Zion, agreed to run the show and locked the spectators on the inside. So the firemen got busy with axes and Christianson was taken to jail.

KLEINE TWO-REEL SPECIALS

George Kleine will release a two-reel feature every Tuesday, beginning Aug. 12 with *Mong Fu Tong*, a story of Chinese thieves who are disbanding through the ingenuity of an American cowboy. It is said to be a sensational story well removed from the conventional rut.

EDUCATIONAL FILMS**Censorship Board is Asked to Promote More Pictures for Foreigners**

Resolutions requesting the National Board of Censorship to cause to be prepared moving picture films dealing with moral and educational phases of civic life and the translation of the stories into English, Polish, Italian, Syrian, Greek, Armenian, and Hebrew have been passed by the committee which had charge of the Civic Theater in Pawtucket, R. I., last winter. The resolutions will be sent to all the makers of picture films in the United States.

The resolutions bear the endorsement of Rev. James D. Dingwell, originator of the Civic Theater; Governor Pothier, ex-Governor James H. Higgins, Mayor Gainer of Providence; Mayor Easterbrook, of Pawtucket; President Faunce, of Brown University; Walter E. Ranger, State Superintendent of Public Schools, besides various heads of organizations of the different nationalities in the State, as well as chapters of the Daughters of the American Revolution and charitable and benevolent societies.

The resolutions passed read as follows:

"Whereas, The citizens of the cities of Pawtucket and Central Falls have just completed a series of Civic Theater meetings instituted and arranged for the purpose of

educating and familiarizing foreign speaking people with the customs, principles, and institutions of our American life; and

"Whereas, We have used moving picture films as the major instrument and attraction to this end, and whereas we recognize the efficiency and possibilities of moving pictures for patriotic and civic education, and whereas, we realize the scarcity of films along civic educational lines; therefore

"Resolved, That we petition all manufacturers of moving pictures to prepare as speedily as possible films that will deal with every moral and educational phase of our civic life—historical, biographical, sociological, hygienic, scenic; also

"Resolved, That we petition the manufacturers to translate the story of the film in English, Polish, Italian, Syrian, Greek, Armenian, Hebrew, etc."

PRODUCING "ARIZONA"

All-Star Feature Players Have Found Idea Location on Staten Island

Photographing of scenes for the All Star Feature Corporation's film production of *Arizona*, to be the first release by the combination of which Augustus Thomas is director general, was commenced on Monday at the newly constructed studios on Fox Hill, near Fort Wadsworth, Staten Island. Mr. Thomas is in charge of the direction, assisted by Lawrence McGill, who until recently was with the Reliance Company.

The location on Staten Island was selected because of the excellent settings afforded for out-of-door scenes necessary to a production of this type. In all, 175 acres have been secured for the use of the All Star players, and during the past few weeks workmen have been busy erecting the buildings of Crandall's Ranch, forts and everything needed in the way of structural equipment. Practically all of the scenes will be exteriors, and that there may be no flaw in the realism of the production, the characters will be shown against a background of actual buildings. Mr. Thomas is making perfection of detail an essential point and his ideas have been carried out even to the matter of uniforms for the soldiers appearing in *Arizona*. That these uniforms may be of the correct period, also that they may fit the men engaged to wear them, they are being made especially for this production.

Not until last Saturday was the cast completed, the role of Bonita having been held open until that time, while the directors considered a long list of candidates. It was necessary to secure an actress who could ride, also one who would look the part. After a careful weighing of merits it was decided that Jerry Gill was best suited by training and physique to interpret the spirited Western girl, and she was engaged. Miss Gill has had considerable experience in Western films with the American and Majestic companies.

Cyril Scott will play Lieutenant Denton; Robert Broderick, Henry Canby; Francis Carlyle, Colonel Bonham; William Conklin, Captain Hodgman; Charles E. Davenport, Tony Mostano; H. D. Blakemore, Dr. Fenlon; Charles Graham, Sergeant Kellar; Harriet Bradley, Lena Kellar; Lissie McCall, Mrs. Canby, and Gertrude Shipman, Estrella Bonham. As is shown by this list of names, the cast is composed of experienced actors, several of whom have appeared in stage productions of *Arizona*.

Everything at the Staten Island grounds is in readiness for rapid progress, but the scenes will not be rushed at the sacrifice of careful work. According to present indications the five reels, or six if the material warrants more film, will be completed in about thirty days, and should be on the market by the middle of September.

Harry R. Raver, president of the corporation, says that a number of plays are under consideration for the second production and that a choice soon will be made.

"QUO VADIS" CONTINUES

The motion picture production of *Quo Vadis* is now in the sixteenth week of its run at the Astor Theater, where it is announced to remain until Sept. 2. Nine other productions of the picture are on tour.



SCENES FROM "THE COAST GUARD'S SISTER," FIRST PICTURE MADE BY EDISON PLAYERS NOW IN ENGLAND.

STUDIO GOSSIP

ALLAN DWAN, producing Rex films for the Universal, paid a flying visit to New York a week ago. His trip consumed two weeks, of which three days were spent in the big city.

J. W. JOHNSTON, of the Eclair, visited his mother in Ireland, spending two weeks at the old home. He returned to this country last week and will continue to appear in Eclair pictures.

WITH the assistance of Commodore H. Bull, Lorimer Johnston directed the Flying A stock company with many supernumeraries through some exciting Philippine fights. Commodore Bull, who is retired, saw service in the Islands. The scenes, laid at the Gillespie and George E. Coleman places in Montecita, are part of For the Flag, that carries from West Point to the Islands. The neighborhood house has been used as a Philippine military barracks.

GLADYS HULETTE, whose delightful performance of Beth in Little Women will be remembered, has returned to the Edison studio and is soon to appear in some prominent roles. Miss Hulette, though a very young girl, has had valuable experience, playing, among others, with Madame Nasimova, Bertha Kalich, and Henry Miller. Her portrayal of Ivan in The Doll's House, David in The Kreutzer Sonata, and her presentation of the long and difficult role in The Blue Bird, stamp Miss Hulette as being accomplished far beyond her years.

Laura Sawyer, the popular Edison leading lady, has been honored by election to the motion picture chapter of Mu Gamma, a well-known college sorority. As only a very few of the well-known stars have been chosen by the society, Miss Sawyer's election is a commentary upon her popularity.

EDISON announces Dolly Varden for release in the near future. As an extract from "Barnaby Rudge," this film is sure to be of interest. The production is said to be most artistic throughout. Mabel Trunnelle plays the leading role.

MR. READER, the European business-manager of the Vitagraph Company, is here to study American conditions in anticipation of increased facilities being added to the Paris factory and probably the erection of a large studio in Europe.

DIRECTOR J. FARRELL MACDONALD has just completed a series of classical photoplays which probably will be released as features. He is now preparing a series of modern dramas from the works of well-known authors.

IRENE HUNT, former leading woman with the Lubin Western company, who sustained a broken arm while working in a picture, has fully recovered and is playing leads with the Reliance Company.

DONIS MITCHELL has entered the ranks of the motion-picture industry, having been engaged by the Essanay Company to portray leading roles. Miss Mitchell comes to the Essanay Eastern Stock Company, at Chicago, with more than an ordinary reputation, having starred in many legitimate productions. She played with the Marlowe Stock company, in Chicago, for several seasons, enacting various roles in everything from Shakespeare to comic opera.

RICHARD C. TRAVERS, who has been engaged by the Essanay Company, has had plenty of experience on the stage and in pictures. After two years with the Lubin Company, he left to play an engagement in Paid in Full. Among other plays, he has appeared in: Alias Jimmy Valentine, Girls Making Good, A Gentleman of Leisure and The Gambler.

ELMER GRANDON, actor and director, formerly associated with the Imp, has joined the Selig Stock forces at Los Angeles, bringing with him Guy Oliver, Stella Rosetta, Mr. and Mrs. W. H. Brown, of the Kinemacolor, Cameraman McKenzie, likewise Betty Schade (formerly leading lady with the American), Madeline Post, Ethel Davis, and Francis Newberg, leading man with the Kalem and Vitagraph.

W. E. WING, who for a number of years has been writing silent dramas for the Vitagraph and other companies, has signed his exclusive service to W. N. Selig, to be stationed at the Los Angeles Studio, and is now engaged upon a three-reel detective story. His first big release is When Men Forget, a drama of unusual power.

TRUE FEATURE OFFICES

The True Feature Company have opened offices at 110 West Fortieth Street, to handle the American rights of the Continental Kunstfilm. The first release will be The Doom of Darkness, in four reels.

POWERS FOR PRESIDENT

Reorganized Warner's Feature Film Company to Extend Operations

The Warner's Feature Film Company has closed the arrangements necessary for the distribution of a complete feature programme through its twenty-four established exchanges, comprising its American and European representation. P. A. Powers has been secured as president. Others in the new organization are A. Warner, vice-president and general manager; H. M. Warner, treasurer; H. M. Goetz, assistant treasurer, and J. A. McKinney, secretary.

The feature productions already controlled by the Warner Company will be augmented by the output of several manufacturers of superior film. Mr. Powers's influence in increasing the capitalization of the company for its greater operations and in making satisfactory purchasing agreements, is expected to be a great asset.

The company will perfect its reorganization and direct its operations from the headquarters in the Candler Building.

FAMOUS PLAYERS EXPAND
Will Issue Three Feature Films Each Month,
Beginning Sept. 1

The Famous Players Film Company plans to inaugurate a policy of regular releases of three, four or five reel features, beginning Sept. 1. These productions will be issued three times a month, their length to be determined by the particular requirements of the subjects. This monthly programme will be as pretentious and influential as the former releases of this company, and may be expected to conform to the high standard established and maintained by the Famous Players.

For several months past the company has been planning to increase the volume of its output, but with held premature announcements of its purpose until all necessary preparations were completed. Quietly but constantly it has been at work gathering a promising number of prominent stars, famous plays and popular novels, until now it has developed an organization including an impressive array of stars and excellent material for motion pictures.

Among the first few productions to be released under this new plan are Mrs. Flake in Tess of the DUrbervilles, the film production of which has already attracted wide attention in the daily newspapers throughout the country; Mary Pickford in the favorite novel and play in the Bishop's Carriage; Henry E. Dixey in Chelsea 7750; Lillie Langtry in a tense dramatic play, His Neighbor's Wife, described as a powerful sermon in film, and Laura Sawyer in An Hour Before Dawn, a female detective play.

OUT OF TOWN NEWS

OHIO.

The Hippodrome, Summit and Madison avenues, Toledo, is one of the newcomers in the motion picture field to open its doors this month. This house will be opened on the 15th by Ralph Studynia, formerly treasurer of Keith's Toledo playhouse. Mr. Studynia is stockholder and director in the newly incorporated Hippodrome Pictures Company. Royal Curtis is president and Raymond Sawtelle is secretary and treasurer. The Hippodrome will show only first release films at an admission fee of five cents.

ILLINOIS.

The Varsity, Urbana, was slightly damaged by fire on July 26. Pending repairs it will be dark. The blaze started thirty minutes after the last show.

The Coliseum, at Paxton, will soon be opened as a motion picture house by O. M. Young, of Chicago. Vaudeville will be given three nights of the week.

The Opera House at Melvin has been purchased by C. A. Platz.

WISCONSIN.

Manager C. L. Hiller, of the Unique, Eau

Claire, Wis., has purchased the Lyric in that town and will conduct both picture houses.

WASHINGTON.

An ordinance requiring all moving picture operators to obtain licenses and prescribing regulations governing operation of machines has been introduced into the City Council of Spokane and has aroused the ire of motion picture men generally. The ordinance proposes to create a board of examiners, comprising the city electrical inspector, fire chief and one moving picture operator of at least three years' experience, which board would have power to grant licenses. A delegation of moving picture houses and vaudeville managers called on the City Council to protest against this or any other regulation further than that now in force.

All Ira Smith, of Los Angeles, Cal., and William H. Dassett, of Portland, Ore., have organized the Southern Sun Company for the manufacture of motion pictures, and have opened headquarters in Spokane. Their temporary address is 520 Granite Building.

CALIFORNIA.

Friction has arisen between Emile Kohrlein, Fred Dahnken, and James T. Powers, proprietors of the Lyric and Oakland picture houses, Oakland. It is said that the other partners have taken less steps to restrain Kohrlein from interfering with the firm's affairs. At present Kohrlein is in possession of the Lyric, while Turner and Dahnken are in control of the Oakland.

CONVICTS IN FILM

The daily activities of prisoners at the Essex County Penitentiary in New Jersey will soon be seen on screens in moving picture theaters. Many thousand feet of film have been secured, one scene being an attempted escape.

When asked about the taking of moving pictures at the penitentiary, Freeholder Richard F. Mattia, chairman of the prison committee, expressed ignorance of the project. He said he wouldn't have allowed it had he been asked to grant a permit, as the matter is one that should have been considered by the committee.

OUT OF TOWN NOTES

The Colonial, Clinton, Iowa, has changed hands, Jens Petersen taking possession on the 15th.

Hart Brothers, former owners of the Colonial, are erecting a new fireproof picture house, to be called The Best. This will make a total of seven picture houses in Clinton.

GWENDOLINE PATES WEDS

Gwendoline I. Pates, leading woman with the Pathé Frères Company in Jersey City, was married July 23 to William Grew, a former member of the Hudson Stock company at Union Hill, N. J. Since Miss Pates became connected with the Pathé Company she has gained a country-wide reputation among followers of motion pictures as an actress of distinctive charm and ability.

JOSEPH GRAYBILL DIES

Joseph Graybill, the well-known Pathé play actor, died Sunday afternoon at Bellevue Hospital.

He had just concluded his work in one Pathé picture and was at his rooms in the Hotel Pierpont when he was stricken. At midnight last Thursday it was reported that he was dying, but he rallied and on Friday was pronounced on the road to recovery.

He came to motion picture work from the legitimate stage, having been a favorite with the Hunter Bradford and Poll stocks and with regular productions, several years ago. He played first with the Biograph, then with Lubin, and next with Imp. As a member of the World's Best Film organization, he distinguished himself, following that engagement with one under James Kirkwood in Victor films. Finally he went with Pathé Frères, where he was connected at the time of his death.

WITH THE FILM MEN

Nothing like blowing your own horn. The Clipper last week ran a nice little laudatory article about the results a talking picture concern obtained from an "ad" in that paper. The only fly in the ointment is that Harry Ennis, of the Clipper, is also placing the advertising for the picture concern, which, by the way, has not been heard of lately.

We are in receipt of a letter from the Columbine Film Company, stating that an amicable settlement has been reached with Frank J. Carroll, and that it is due to Mr. Carroll's fairness that they are able to market the Lindsay picture.

Quite a delegation from the Screen Club went to the pier to bid bon voyage to Albert Blinkhorn, better known to the trade as Blinkie, who sailed on the Olympic Saturday.

Earl Hudson is back at his desk after a few weeks' visit at his old home in Indiana. George Kleine has been in New York for the past week, making arrangements for the release of several new multiple reel pictures.

Alfred H. Saunders, for a number of years editor of the *Moving Picture News* and president of the company, has resigned to enter the lecture field.

Mr. Saunders has been in the picture business since the beginning, and claims to have been connected with the first motion picture produced.

When you go Gunning for pictures you find the Brandon Union Features, and when Agnes Egan gets through with the sales there is nothing left but the Cobb, and the Clair is fresh at that. Eh, what?

There is a story going the rounds at the Universal that is too good to keep. One of the officers of the company was approached recently and asked for a donation for flowers for Julius Stern. "Put me down for twenty-five." "When did he die?" he asked. "He isn't dead," was the answer; "he is going to Europe." "Well, in that case change it to a dollar."

If Ingavid Oes offers you a smoke, ask him whether he is one of the five dollars worth he bought from the young Cuban who was working his way through college.

LETTERS and QUESTIONS

Answered by "The Film Man"

The following letter comes from C. P. Bright, of Burlington, Vt.:

"In a recent issue of *THE MIRROR* I saw that you would like to hear from your readers on the subject of motion picture revivals, so please allow me to express my opinion."

I think it would be a good idea if the motion picture companies would decide to give a series of revivals. Almost every fan remembers the splendid Biblical pictures that a certain licensed company produced a few years ago. I am sure most patrons of moving picture shows would rather see one of these Biblical pictures over again than submit to being bored by the present-day Western clippings, which is usually a long ways from being a true representation of life in the real West. The public is tired of seeing films that are hastily and carelessly gotten up. If the companies can't give us anything better than this, then let them come to the front with a series of revivals.

"People all over the United States enjoyed the 'team work' of Arthur Johnson and Florence Lawrence. The Lubin Company might favor the 'fans' by again showing some of these pictures. A good share of the success of a film depends upon the ability of those who take part in it, and the popularity of an actor or actress certainly helps to draw the crowd. If this were not so, why should managers of motion picture theaters go to such trouble to announce that so and so would appear in such and such a film?"

"By all means encourage the motion picture companies to give audiences the pleasure of seeing their old favorites and their favorite films once more. The Edison Company ought to take the lead by reproducing their famous comedy, *Why Girls Leave Home*. Give the public what it wants. That is the keynote of success in motion pictures. We have put up long enough with what some careless scenario editor continues to throw at us."

M. G. L., Buffalo, N. Y.—What company produced *The Stolen Melody*? Before giving the names of players we must know the producers of the film in which they appeared.

M. A. S., Pittsburgh, Pa.—The home offices of many of the companies, both licensed and independent, that produce Western pictures are located in New York. To print the names of all that the Western stories would require too much space. By looking through the advertisements in this issue of *THE MIRROR* you probably could get the information you wish.

H. L. H., Berkeley, Cal.—John Barrymore was on the legitimate stage for many years before he appeared in pictures. He played in a number of Shakespearean productions, among them *A Midsummer Night's Dream*.

O. C. A., St. Paul, Minn.—The part of Bessie in Kalem's *The Raiders from Double L Ranch* was played by Ruth Roland. Others of importance in the picture were Harold Wallace and Francis A. Newburg.

T. H., Hartford, Conn.—So far as we know, Paul McAllister never appeared in motion pictures before his connection with the Edison Company. He was not in the cast of *A Pair of Fools*, although he wrote the scenario.

C. A., Philadelphia, Pa.—Mildred Bright and Robert Fraser played the leads in the Eclair production of *The Witch*.



"THE GREATER LOVE," ITALA.

REVIEWS OF FEATURE FILMS REVIEWS OF LICENSED FILMS


The Prince of Evil (Vitagraph, July 26).

With story wavering up and down in dramatic interest, *The Prince of Evil* is so ably presented in acting, direction and photography that it maintains a certain uniform grip, and at times achieves moments of thorough force. To a trio of admirable players—Edith Stover, Anna Stewart and L. Rogers Lytton—are intrusted the principal roles. Miss Stover has a versatility and sincerity which places among our dim stars. We have watched Miss Stewart since her delightful work in *Wood Violet* with a great deal of unquestioned promise. Mr. Lytton is able to invest a role with more dominant strength than any player on the screen. The theme of *The Prince of Evil* is simple melodrama. A prince, an unprincipled and unscrupulous scoundrel, tries to win the love of a young woman, Josephine Chester. He does it by losing money to the girl's sister, who loses her money at bridge and earns back her brother's anger. Then he tells his mother that he will reveal the man to the husband unless she consents to marry him.

The girl is about to sacrifice her love for another in order to save her sister when the prince is arrested as a smuggler. The story at heart is one of situation—the probabilities are stretched to gain "big" theatrical moments. For instance, the prince plots to compromise the girl in the eyes of her lover. He traps her into coming to his home, apparently to see her sister. Then the prince waits for a prisoner to await the arrival of the young man, to whom he has sent an unsigned note to arouse his jealousy. The door opens, and just the lover but the detective, on the trail of the master criminal, enters. That moment holds a suspense. But the scenario writer then loses his grip. The girl slips the detective's revolver from his pocket and, facing the two men with the weapon, slips behind a curtain. "I'll shoot the first man who says I'm here!" she exclaims. Once behind the curtain, she easily escapes through the house before the lover arrives. It was a trap—trap way out of a difficult situation. There are plenty of trivial moments however, as the scene in which Josephine, played with poignancy by Miss Stover, rejects the prince; the excitement between the two sisters, where excitement acting shows the sincerity of one in vivid contrast to the buttery prettiness of the other; the glibness of the plotting prince, who became something more than a melodramatic villain, as portrayed with sinister and dominant strength by Mr. Lytton; and the final reconciliation between the husband, wife and her sister. However Harry Northrup was just a bit unconvincing as the forgiving husband. H. E. Lincoln played the slight role of the lover satisfactorily. The picture is commendably free, and the skillful direction throughout is a material aid to the vigorous acting.

Hunting (Imp., Aug. 11).—The scene is in a woodland back in the stone age. The Strong One has little but strength with which to achieve his ends. The Little One has wit and courage in cunning traps; the elephants that are too strong for the other. When it comes to mating, the Little One wins the woman by strategy, by winning her caresses with gifts, but he is dashed aside by the Strong One. The professor takes the woman by sheer force. In modern times the Little One is a professor who has given the world many great discoveries. He has done little for the Strong One: he is laborer, with pick and shovel. The Woman is the Little One's fiancee. She lights a chafing dish, which explodes. The professor staggers off, blinded, while the laborer dashes in and saves her. Her gratitude is mistaken by the laborer and he holds her to him. He casts the interfering professor aside like a straw. Nevertheless the Woman weds the professor. The latter takes the laborer into his laboratory and shows him real power, hypnotizes him with a charcoal mirror, shows him a bar of steel cut through like butter, and then gives him a book on elementary education. And the Strong One, seeing the Woman pass out of his life forever, thinks, for the first time, there is a big dynamic idea back of this picture, something that compels thought. It is nicely handled throughout the two reels. John C. Brownell as the Little One, Matt Moore as the Strong One, and Jane Gall as the Woman doing magnificent work.

The Benten Path (Eclair, Aug. 20).—The respective heads of the houses of Hall and Hall become bitter enemies after quarreling over a trivial point in connection with the boundaries of property. Thorne produces proof that the property is his, that his contention is right. His son loves and is loved by Hall's daughter. This son determines to end the dispute, and takes the proof from his father's desk and gives it to Hall. It is found in Hall's pos-

session, and Thorpe has him arrested and sent to prison. In his diary Thorpe writes on the page of that date, "I sent Hall to prison. Damnation to him who shall cross a Thorpe." The son goes West, his life and hopes shattered. Hall dies in prison. Thorpe's only remaining son is brought up on stiff-necked notions of family glory and his obligations to maintain the old traditions. He falls in love with the daughter of Thorpe. He picks up a book of hers and by error gives her the diary of his father, which he always carries with him. She sees the fatal entry concerning her father. She vows revenge. At a ball she meets the Thorpes. The son presses his attentions upon her. She pushes him away and he falls downstairs and is killed. She triumphs over the older Thorpe. She is mad. Meanwhile the other son in the West has run away, a coach and horses shot. He dies and his soul calls for that of the daughter, who has just expired, too. They go together on the boat on earth. This is not altogether the correct story of this film. Owing to so many loose threads of interest, the story is difficult to follow throughout its three reels. Identities become confused in the spectator's mind. It is magnificently done in its scenes, however. Barbara Tennant plays the girl and C. A. Francis the elder Thorpe.

The House of Bondage (Kay-Bee, Aug. 8).—A three-part drama of the Puritan type which gets over forcefully. It can be recommended to any exhibitor as an effective drama with plenty of real thrills. Hope Alden comes to live with a stern Puritan family after the death of her father at sea. The girl is cruelly treated by the pioneer and his wife, and is finally ordered from the house. But the old man's son, Nathan, just returned from Maryland, has been won by Hope's sweetness and innocence and so he marries the girl. Later the father inhumanly has the young wife accused of witchcraft. Aided by her husband, the girl escapes just as the settlement is attacked by redskins. The runaway returns back to the panic-stricken village and aids in the defense. The powder given out as the Indians rush the stockade. The girl secretly climbs through an underground passage to a cabin where a bag of treasure is stored. She saves the settlement by getting the bag into the blockhouse, but saves her own life when a savage's arrow strikes her. Then the cruel Puritan finally realizes the true worth of his son's wife. The drama is very well done. The attack, the rushing of the stockade, and the pursuit and death of the girl provide a number of genuinely exciting moments. The scenes at sea, where the father meets his death by falling from a yardarm to the deck, are vividly presented. In fact the atmosphere of the olden days is retained throughout the picture. The Indians are particularly vivid in appearance and action. Another notable feature of the picture is the playing of the young and pretty actress who portrays Hope. She is a playboy of decided sympathetic charm and appeal, and her delightful work holds a spectator strongly. She is an actress of remarkable promise.

The Honor of Lady Beaumont (Eclair, Aug. 8).—O. A. U. Lund, director and leading man with J. W. Johnston, is giving us some of the strongest features that are to be found in the Universal programme. In this picture, of two-reel length, he first takes us over an introductory prologue that fulfills its purpose admirably, and then into the life story that drove a promising young English officer from home and ambition into the wilds of Canada, and kept him there even when his sweetheart married him out and bade him return to a life of ease and happiness. The primary virtue of the picture is the human interest stimulated by the expert directing and staging and the acting of Guy Hedlund and Barbara Tennant. Dorcas Mars, the hero, has given this title honor, goods, and position, all to save the home of vain Lady Beaumont, whom he loved. He lives in the hills with his squaw and little boy. The lady had loved him, but still loved her social standing more, and it was the desire for gambling, balls, and other social affairs which caused her embarrassment and the near tragedy. Captain Ferrier, an officer in the queen's service, having renounced the hand of the lady, plans to ruin her socially. His motives in doing this might have been made a bit more clear in the unfolding of the action, however. He compromises her in a scheme to defraud a pawnbroker, and in her distress she calls upon Mars to assist her. Mars shoulders the blame for the death of the pawnbroker, which the lady had accidentally caused. This is all told by Mars to the agent who had come to bring him home. His child is the one link that causes him to remain where he is.

The Snowy Egret and Its Six-Tailed Tailor (Pathéplay, July 16).—Here is a film with a purpose driven home by well-chosen scenes and subtleties that aim to be eloquent appeals. The purpose is to impress upon the public the wanton waste in the wholesale slaughter of herons that fashionable women may have egrets to wear on their hats. Women were taken on Avery Island, the home of the snowy heron, and in addition to showing the bird in all stages they reveal the methods of the egret hunters. At the conclusion we are shown a woman wearing a large egret, and the question is flashed on the screen, "Is it worth while?" Releases such as this deserve the highest commendation.

Sweeney's Dream (Selig, July 16).—A burlesque affair that John Lancaster, in the character of Patrick Sweeney, makes moderately entertaining. Sweeney is a bad carrier, with a fondness for politics. He falls asleep and dreams of himself as Mayor of Borderstown, with a council of his own selection. It is all very broad humor, but well enough in its way.

Lillian Leighton is cast as Mrs. Sweeney. D.

Japanese Dances (Metres, July 24).—A full reel is devoted to popular dances in the Dutch East Indies, performed by professional dancers. First we have "the tanda," then the dance of the abduction of the princess, followed by the "monkey dance," and a number of others. The normal Westerner is likely to find little variety in the slow movements that characterize most of these dances, but as a matter of record the film is worth while.

Doing the Bound-Up (Biograph, July 18).—That which is largely responsible for putting this Western melodrama over with a "punch" is the thrilling, realistic runaway and rescue of the girl by the cowboy. The final scenes, that the picture has a plot up to the usual high standard of the Biograph Company must be questioned. There is an unpleasant abruptness in the endings and exits of some of the characters, particularly that of the strange girl who ends the note. Obviously this means was reported to the author as the only means of having the plotter and Mexican caught. Even the stranger himself might have been brought into the action with a more substantial introduction and his designs upon the ranch bankroll. It shows from the first would have assisted in working up the excitement of the final situation. The spectator is left considerably in the dark throughout the exposition. And, again, what becomes of the rival brother who was refused? He seems quite an unnecessary figure, only increasing the spectator's trouble in keeping the characters in their proper relationship to each other.

Hubby and His Babe (Vitagraph, July 17).—A John Bunny farce with Flora Finch, Ned Finier, and Mr. Stevens. Wilfrid North directs it, and Arthur Freeland Clark wrote it. It is a funny song without saying. When his wife has a toothache, why should Hubby worry? But when he himself gets one, it is a different matter. His wife arranges with the dentist, her brother, to teach Hubby a lesson, and he does. Hubby will always have sympathy for one who has suffered as he has.

Easy Money (Pathéplay, July 17).—Easy Money is a screen farce above the ordinary run in its laugh-provoking qualities. Having the advantage of an original idea, the action is built up comparatively smoothly with several surprises of an unusual nature. A father refuses to allow his daughter to wed a certain young man until he has shown his worth by saving \$500. The boy in question gets the \$500 all right, but only after considerable experience. He is arrested for robbing his own house, imprisoned, and following an exciting escape returns to find a tramp in possession of his house, posing as himself.

The Heart of a Gambler (Essanay, July 17).—Stories we will always have discerning the crook and gambler as possessing heroic virtues. It is not the easiest thing in the world to paint a bad man in a way to gain the respect and sympathy of the spectator, and that the author has succeeded so admirably in this case is due largely to the fact that he has based his bad traits in the character of his lead only in name. The gambler is wholly good according to the development of the action. Windling a man down and out, who possesses a small claim, he grub-stakes him with the promise of half the mine. Years later the gambler returns broke after the mine has turned out well. The man he befriended refuses to accept the gambler's claim of half-interest. When this same fellow is hurt, the gambler returns good for evil by nursing him back to life. A child plays rather an important part in sway-

ing the action of the gambler. While the piece does not possess much of a grip, lacking in closely-knit action and situations of importance, it is handled with enough skill as to acting and staging to make it interesting to the average spectator.

A Chinese Parade (Biograph, July 17).—On the same reel with *The Sweat Box*, this is a fair farce, hardly as laugh provoking as its companion, though. Dell Henderson, the director of these comedies, must be credited with the ability to put life, action, and most always a punch in his pieces. Considering that he turns out two a week, this is saying much. We know of no one that is doing it so consistently as Mr. Henderson. The farce concerns a young fellow, who, to gain access to his lady fair, assumes the disguise of a Chinese cook. He foretells the plan of the scheming mother and wins the girl against odds.

The Poisoned Dart (Metres, July 17).—Discounting the fact that the photography is not always of the best, this little drama running somewhat over a half-reel, is perhaps the most interesting release of the day's series. Taken by the Metres Company at Pasir Ris, near Singapore, Straits Settlements, Asia, much detail is given from a native standpoint, is disclosed, and particularly engrossing are those scenes which take one right into the native villages, and again into the jungle where the natives use poisoned darts, blown through a long pipe to guard the life of the story's hero. Shipwrecked upon one of the islands, an officer and several men make their way inward. The mutinous spirit against the officer culminates when he prevents the sailors from abusing a native girl whom they have caught. Afterward, when the crew would take the life of their officer, the native girl with her people shoot their poisoned darts from the cover of the woods. Nursing the captain through a siege of fever, a bit of romance springs up, soon ended, however, when a boat takes the officer from the island.

A Chinese Funeral (Metres, July 17).—On the same reel with *The Poisoned Dart*, this is an interesting topical feature showing the funeral of a rich Chinese lady. The rites and ceremonies with the methods used in the actual burial are clearly illustrated.

The Wife of Cupid (Labin, July 17).—By reason of the intelligent, sincere acting of Vivian Frockett, Jack Standing, John Face, and John Smiley, playing the lead roles, and the care exercised in the staging and photographing, this picture has an appeal quite out of proportion to the merit of the story. In fact, we might say that the situation—that of a father who seeks to marry his daughter contrary to her desire to save himself from ruin—is one of the oldest in picture plays, and that faint plot construction makes this all the more apparent to the experienced spectator. Perhaps the most offensive mistake made in building the character of the boy is having him send the note to the girl, advising her to follow out her father's wishes as the best course for all concerned. The note was not justified, and it places the boy in the light of a cad. Then we have the banker, a character that seems rather inconsistent. Admitting that he knew of the bargain between himself and the father, and that the alliance was not particularly to the liking of the girl, his subsequent action in releasing her on the night of his wedding with the promise to advance the man whom she really loves is unreasonable. He says that the fellow is a good boy. Perhaps he is, but the spectator has been shown nothing to this effect and wonders at the sudden magnanimous spirit of the financier. But the picture is put on creditably from a physical standpoint, and this partly compensates for the weak story.

The Smugglers (Kalem, July 18).—Probably there are a good many patrons of the pictures who will find appeal in this photoplay. It is acted in a very capable manner and staged excellently well. Especially is this true of the several boat scenes during the supposed trip across the ocean. There is a suggestion of treachery in the theme, which has to do with a band of smugglers, who in their operations compromise the honor of an innocent girl in the eyes of the detective who loves her. This detective, played by Harry Millard, is ordered to keep his eyes open for some jewels that are to be smuggled into the United States. On the other side he engages passage on the boat suspected of carrying the smuggler, and later he is led to suspect the very girl, whom he becomes smitten with. He makes his way into her stateroom, and finds a secret compartment in the heel of her shoe for the reception of jewels. Later, it develops that the maid, working in connection



SCENES FROM ESSANAY'S TWO-REEL FEATURE, "KING ROBERT OF SICILY."

with two partners, was the one who arranged the shop, cloaking her identity under the good name of the mistress in order to get into the country without being discovered. Marian Coover plays the girl, and Irene Worth the manager.

The Teasing of Betty (Vitagraph, July 18).—This is a charming little comedy produced by the Vitagraph "girls trots" during their stay in China. Clara Kimball Young carries the title-role with the finished grace that belongs to her, and Maurice Costello does his usual good work playing opposite, as the man whom Betty has formed a violent distaste for, only to later fall in love with him unaware of his identity the while. James Young is seen as the brother.

The Friendless Indian (Pathéway, July 19).—The sentiment of this picture will, in all probability, reach the hearts of many spectators, for the artistic way in which it has been staged and acted brings out in fine relief the pathos of the central figure—that of a lone Indian who is turned out with the unknown to live by himself with over the friendlessness of those whom he has befriended dented him. The last scene showing the Indian in the fading daylight standing on the mountain overlooking the retreating white people is a splendid piece of artistic work in film coloring and figure posing.

Jim's Reward (Lubin, July 19).—It would seem that quite enough of this particular Lubin Company were sufficiently melodramatic without giving names to the characters such as Jim Dalton, Tom Manly, and Mary. Perhaps this is a small matter to comment upon and likely if the production had been of a better strain nothing would have been said of it. But the piece corresponds in tone to the first impression derived by the reading of the names. In this case, as in many, it is an easy task to point out the who's what is responsible for the weakness of the play, but it is our firm belief that the setting is mainly to blame. With out attempting an analysis of the plot, its construction seems to be fairly good, possessing a final situation that has fine possibilities for rendering pathos and joy almost simultaneously. The girl, having married unhappily, finds herself a widow with her child somewhere out in the world. She goes West to make her living, and through the wills of fate meets the man who first loved her and who is now acting as foster father to her lost child. In the scene in the cabin, the recognition between the mother and child and sweetheart is pitifully feeble. Perhaps this and other weak parts of the picture are due partly to the director; the long time it takes the mother to reach the door of the post-office in following her son is, to be sure, the fault of the director.

A Tardy Recognition (Edison, July 21).—Where is Florence? Her elderly father is much worried. Word comes that she has married a man her father did not approve of. He disinherits her, and refuses to have further dealing with either herself or her husband. Years later he is much neglected by his other daughter and her husband, while the disinherited one has prospered and is happy. Their little daughter strikes up an acquaintance unawfully with her own grandfather in the park. He is stricken with heart failure and taken to the hospital. The little girl insists upon her parents taking her to visit him. They see the father. A reconciliation takes place. The old man is no longer neglected, and everybody is happy. A drama by Charles M. Neary produced in his characteristic quiet style, and thoroughly intelligible. Acting and photography are good.

The Shortstop's Double (Selig, July 21).—A bank messenger is a rabid baseball fan. This fact is learned by a thief, who is watching his chance to rob him, and he contrives a meeting between a pal who wonderfully resembles a well-known shortstop, now on his vacation, and the intended victim, Ned, the messenger, becomes very friendly with this decoy. At last one day the supposed shortstop meets him outside with his pal, and asks a lift in the messenger's auto to the station. On the way they change cars. But it happens the real shortstop has called the bank, the special officer, who is also a fan, recognized him and stopped at once on the trail of the others. The thieves are caught, and the money recovered. Some episodic scenes dealing with Ned's love affair with the sister of his friend, the special officer, are rather clumsy, particularly in the matter of some unlikely snapshots taken of him at a cafe, but, on the whole, the film is a good one, and worth while.

An Actor's Strategy (Lubin, July 21).—Moore, a miner, discovers gold and stakes his claim. Pedro, a Mexican, kills him, and jumps the claim. Sanchez, another Mexican, sees all, and bleeds Pedro for bush money. Six months later, while Pedro is operating the mine on a large scale, Moore's daughter, Dolly, comes West to find what has become of her father. In the meanwhile Pedro has taken Bob, a young stranger, into his employ. Bob and Pedro both love Dolly. She prefers Bob. Bob overcomes Sanchez asking for bush money, and also the reason why he gets it. He tells the sheriff off, and then proceeds on a plan of his own to mete justice. He has Dolly send for Pedro, makes up as her father, conceals the sheriff nearby, and then confronts the Mexican. The terrified man confesses. The mine goes to Dolly, and she marries Bob. A good drama, well carried out, and having some individual merit in the matter of clear conception. Acting, particularly of Pedro, is good.

Pathé's Weekly, No. 84 (July 21).—The raising of the world's championship pennant at the Polo Grounds by the Giants, assisted by Cincinnati Crimson Reds and Boy Scouts, opens this week's issue of the Pathé news bullet. Governor and Mrs. Fielder welcoming the First Jersey Regiment at Fort Dix. The burial of Major Lieutenant Call at Texas City with military honors. Freda, winning the International Games, Sailing Championships, at Bath Beach, the Topeka Nine at Cardiff, Wales, the first negroes' marathon at St. Louis, Mo.; the Democratic defeat at the Congressional ball because the other day, with a score of 29 to 4; the New York Orangemen's celebration of the two hundred and twenty-third anniversary of the Battle of the Boys. Earl Coomer winning the montamarathon at Tacoma with his State car. The House Committee on Naval Affairs visiting the Brooklyn yard, and a Bud Fisher comic supplement showing how Mutt was pinched for swinging the ball at the game, are all handled with a strong news sense, timely and interesting. Photography is good.

While the Count Goes Bathing (Bioscopic, July 21).—The puerile lover of a girl held for a titled match by her parents, has a hard time persuading the count to go in bathing before being married. While he is in the water, the friend ties the aristocratic clothes in knots, and the young man comes with the girl. The count comes from the water, is unable to set into his costume, takes enough whisky to

soak a small boat in getting rid of his chili, and turns up at the place set for the wedding, drunk as a lord and wearing a frock coat over a bathing suit. His parents that might have been denounce him, and thank heaven that their daughter married the young man who most turns out for the parental blessing. This comedy is by no means worked out in all of its possibilities, but it is a fair, if trite, offering on a half-reel.

Pa Says (Biograph, July 21).—Theodore wants pa's daughter, Pa says, "No, Theodore is a hairy-nosed." Theodore goes to an amusement place with the girl, and there spends all his available cash in buying votes for her in a popularity contest. A rival bidder seems to be winning out, however, so Teddy returns to pa and begs a second chance. Pa says, "No, Teddy is a sport." Teddy dresses as a woman and flirts with pa. Pa buys his supposed ability a great many votes in the popularity contest, and Teddy promptly turns them over to the girl, who wins the prize with them. Teddy now reveals himself to pa, and threatens to tell the secret of the flirtation unless pa consents to his marriage to his daughter. Pa says, "Go to it." There is something that sounds like wit in these subtleties, but some way or other they are very vague. The story is very obvious and much hackneyed. It is animated, however, and the actor playing pa has a most impossible face that is fascinating to watch. A split with While the Count Goes Bathing.

The Only Way (Vitagraph, July 21).—Bill is a crook, but he has one redeeming feature: he loves his young daughter with all his soul. She—poor thing—is troubled with hip-disease, and the doctor says that no one but a certain specialist can perform the necessary operation, his fee being \$1,000. Bill makes up his mind to steal the diamond necklace belonging to Agnes, an actress, and sincerely pay for the work. Now Agnes, while swimming, has met a handsome and sincere young settlement worker, and he, in love with her, persuades her to work with him. She comes upon Bill's little girl and undertakes to pay for the operation. It is successful. The patient is taken to Agnes's home for better care. Bill breaks in that night and steals the necklace. He is caught, then released for the sake of his little one. He returns his loot. He reforms under the guidance of the mission worker, while his little girl becomes well and happy. The worker and Agnes are united. A straightforward drama, excellently acted by Ned Finley as the crook, Lillian Walker as the heiress, and Marie Williams as the worker. Photography is distinct and artistic.

A Bolt From the Sky (Kalem, July 21).—A young man loves and is loved by the daughter of a scientist. He goes to gain the father's consent while that gentleman is on the lawn viewing a meteor shower. The old man irritably dismisses him, although he pleads his case with fervor. The butler sees them apparently quarreling, and when the scientist is later found dead on the lawn, he accuses the young man of murder, and has him arrested. But the sinned-against youth sends for his friend, a detective. This sleuth soon finds a meteor fragment where the old man fell, and all is explained to the happiness of the young couple. The idea of this is very good. But it is carried out in a clumsy way. Scenes digress into the family life of the butler. We have no books on astronomy or astrophysics phenomena at hand, but we feel inclined in saying that no scientific treatment of the size shown ever descended with so little fuss or vapor nascent by others, or that yet could be handled so soon after its arrival. The Edison make-up of the none-the-less-competent actor playing the astronomer is somewhat ill-advised. The performance generally is good. So is the photography.

The Lost Diamonds (Kalem, July 14).—One does not get the necessary facts in the exposition of this photoplay in order to appreciate clearly what follows. We surmise that there is a robbery on hand, but the losing of the diamond by the thief is lost to us. Considerable care has been exercised in the starting of the piece, and the work of James Vincent, Alice Hollister, and Dexter Reynolds is acceptable, but the play lacks consistency and reason. In the first place, it is impossible to imagine, under the existing circumstances of the play, that the thieves would attempt to re-enter the house to find the diamond which had been lost from the ring during the escape. And, again, how or what led the detective to suppose that the robbers would return? He has a duplicate made of the diamond which has been found on the floor of the house and places the same imitation in its place, with the idea that the culprits will return for it. The girl accompanists return at a book sale, and while the lad is absent and the detective waits and watches behind the screen, she grabs the fake stone. It is an unlikely situation.

The Mermaid (Kalem, July 14).—On the same reel with The Lost Diamond, The Mermaid is a slight, but wholly amusing farce dealing with two young people, a girl and boy who seek to play a joke upon the old fisherman. The old fisherman turns the joke on them and turns it thoroughly. J. Bates, as the fisherman, is a genuine character—a delightful character. Harry Mulroney and Irene Boyle are good in the other roles.

A Pair of Fools (Edison, July 14).—An other dream comedy. An actor, reading over his first important part, falls asleep and dreams a dream. He finds himself in a strange land among strange people. There is a queen (Alice Washburn) who longs for wedded bliss, but is unable to find a suitable partner. Enter our actor. One glance, one smile, tag, and he is it—the goat! Desperately he tries to make his escape, but he is pursued, brought back, and needs that he cannot marry the girl, because he is engaged to a girl in Hoboken. Finding this excuse fails upon unlistening ears, he decides to make the best of a bad bargain. The people of the court and the queen in particular set out to catch him in the stately minuet. Our actor tries to run away, but the stately minuet catches him while they are engaged in this diversion that the coming army attacks and during the havoc which follows the victim seeks to escape. Again he is captured, and about to be killed, when he awakens from the awful dream. It is all funny, and more particularly the awakening. William Wadsworth is perfect in the role of the actor, and Miss Washburn, as the queen, commels laughter by reason of her make-up and odd facial expressions.

Bob, Zack, and the Zulus (Lubin, July 24).—Two colored missionaries, Bob and Zack, are captured by savage Zulus of the type made familiar by many photoplays. The chief of Bob's tribe is Zack's friend, and the warriors circle around the frightened negroes, threatening war dances. Finally, they all succumb to the charms of the "Everybody's Doing It" tune, and while the "razzing" is in progress, the missionaries escape. A familiar farcical situation made amusing by Anthony Byrd and Joseph Cotten in the roles of the missionaries, and John Edwards, Mattie Edwards, and Minnie Johnson in the parts of Zulus.

KALEM FILMS

THE SUBSTITUTE ENGINEER

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Selig—Two Reels. August 11th.
A ne'er-do-well becomes a tramp and his father cuts him off from a million-dollar fortune. Relenting, his father seeks to find his son in the hope that he'll marry his adopted daughter.

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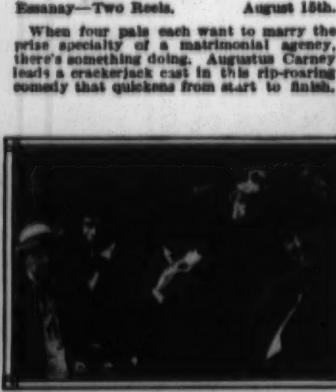
Kalem—Two Reels. August 13th.

The eternal triangle. Two strong men in love with a brave little school teacher who left home because her father was implicated with cattle thieves, furnishes a moving Western story in which the Sheriff triumphs over his deputy.

**"GOOD FOR EVIL"**

Lubin—Two Reels. August 14th.

Princeton graduates don't usually enter Catholic monasteries. Here is one who, betrayed by his closest friend, seeks confinement in the West, and in turn saves the man that deprived him of his happiness. A love drama of action by fine players.

**"ALKALI IKE'S GAL"**

Emanay—Two Reels. August 15th.

When four pals each want to marry the prize specialty of a matrimonial agency, there's something doing. Augustus Carney leads a crackajack cast in this rip-roaring comedy that quickens from start to finish.

**"THE CURSE OF THE GOLDEN LAND"**

Vitagraph—Two Reels. Aug. 16th.

The success of the Russian immigrant in this country is always an absorbing and dramatic theme. In this photoplay the principal character forakes his family, but before it is too late atones for the wrongs he has done them. Finely staged.

UNIVERSAL FILM RELEASES

Sunday, Aug. 10.
(Crystal) Oh! You Scotch Lassie. Com.
(Crystal) Starving for Love. Com.
(Selair) Clara and Her Mysterious Toys. Com.
(Selair) A Woman's Trick. Com.
(Rex) Man's Duty. Dr.

Monday, Aug. 11.

(Imp.) Matting. Two parts. Dr.
(Master) Darkfeather's Sacrifice. Dr.
(Gem) A New Way to Win a Girl. Com.

Tuesday, Aug. 12.

(101 Bloom) Camping with Custer. Two parts. Dr.
(Crystal) How Women Love. Dr.

Wednesday, Aug. 13.

(Master) Juanita. Dr.
(Power) The Great Towel Robbery. Com.
(Selair) The Thirst for Gold. Two parts. Dr.
(Univ.) The Animated Weekly. No. 15.

Thursday, Aug. 14.

(Imp.) Lisbeth. Dr.
(Rex) Sally Scraggs. Household. Com.-Dr.
(Frontier) The Suffragette Tames the Bandit. Com.

Friday, Aug. 15.

(Master) Hawkeye to the Rescue. Com.
(Power) Fate's Vengeance. Dr.
(Victor) The Heart of a Jewess. Two parts. Dr.

Saturday, Aug. 16.

(Imp.) Poor Jake's Demise. Com.
(101 Bloom) Boilermakers Three. Two parts. Dr.
(Frontier) The Retribution of Yoobel. Dr.

MUTUAL FILM RELEASES

Sunday, Aug. 10.
(Maj.) The Greater Love. Dr.
(Than.) Oh! Such a Beautiful Ocean.

Monday, Aug. 11.

(Amer.) The Adventures of Jacques. Two parts. Dr.
(Keweenaw) (Title not reported.)

(Bell.) Kentucky Foss. Dr.

Tuesday, Aug. 12.

(Maj.) The Doctor's Dose. Dr.
(Than.) The Missing Witness. Two parts. Dr.

Wednesday, Aug. 13.

(Broncho) The Quakeress. Two parts. Dr.
(Mutual) Mutual Weekly. No. 53.

(Bell.) Buna Plays Cupid. Dr.

Thursday, Aug. 14.

(Amer.) The Mystery of Tusa. Dr.
(Keweenaw) (Title not reported.)

(Mutual) (Title not reported.)

(Filot) (Title not reported.)

Friday, Aug. 15.

(Kay-Bee) The Flame in the Ashes. Two parts. Dr.
(Than.) The Lie that Failed. Dr.

Saturday, Aug. 16.

(Amer.) An Even Exchange. Dr.
(Maj.) The Fickle Tramp. Com.
(Maj.) A Horse United. Com.

(Bell.) Of Such Is the Kingdom. Dr.

EXCLUSIVE SUPPLY RELEASES

Monday, Aug. 11.
(Dragon) (Title not reported.)

Tuesday, Aug. 12.

(Gaumont) Tiny Tim and the Adventures of His Elephant. Com.
(Gaumont) The Lake of Salzburg. Sc.

Wednesday, Aug. 13.

(Solax) Four Fools and a Maid. Com.
(Gaumont) Gaumont's Weekly. No. 76.
(Ramo) Love and Gold.

Thursday, Aug. 14.

(Gaumont) His Stomach and His Heart.

Friday, Aug. 15.

(Solax) A Drop of Blood. Dr.

(Luz) (Title not reported.)

Saturday, Aug. 16.

(Great N.) (Title not reported.)

LICENSED FILM RELEASES

Monday, Aug. 11.

(Bio.) I Was Meant for You. Dr.

(Edison) The Treasure of Captain Kidd. Dr.

(Kalem) For Her Sister's Sake. Dr.

(Lubin) The Outlaw's Gratitude. Dr.

(Pathéplay) Pathé's Weekly. No. 46.

(Selig) The Flight of the Crow. Two parts. Dr.

(Vita.) When the Press Speaks. Dr.

Tuesday, Aug. 12.

(Edison) The Rightful Heir. Dr.

(Era.) The Edge of Thinass. Dr.

(Lubin) Into the Light. Dr.

(Pathéplay) Every Double Causes Trouble. Com.

(Edison) The Mong-Fu-Tong. Two parts. Dr.

(Selig) The Broken Vase. Dr.

(Selig) The Magician Fisherman. Com.

(Vita.) Blingie's Nightmare. Com.

(Vita.) The Joy of a Jealous Wife. Com.

Wednesday, Aug. 13.

(Edison) Battle Fields Around Chattanooga. Sc.

(Edison) The Right Number. But the Wrong House. Com.

(Era.) Good Night Nurse! Com.

(Edison) Up Lookout Mountain on the Electric

Inciner. Sc.

(Kalem) The Skeleton in the Closet. Two parts. Dr.

(Pathéplay) The Erring Brother. Dr.

(Selig) The Coast of Chance. Dr.

(Vita.) The Flirt. Dr.

Thursday, Aug. 14.

(Bio.) Come Seben Leben. Com.

(Bio.) Papa's Baby. Com.

(Era.) The World Above. Dr.

(Selig) Good for Evil. Two parts. Dr.

(Selig) The Robber of Ankor. Dr.

(Pathéplay) Pathé's Weekly. No. 41.

(Pathéplay) The House Divided. Dr.

(Selig) An Apache's Gratitude. Dr.

(Vita.) Keeping Husbands Home. Com.

Friday, Aug. 15.

(Edison) The Coast Guard's Sister. Dr.

(Era.) Alkali Ike's Gal. Two parts. Dr.

Saturday, Aug. 16.

(Kalem) The Millionaire and the Goose. Com.

(Kalem) The Amateur Burglar. Com.

(Lubin) Over the Crimp. Dr.

(Pathéplay) Cosmopolitan Life in Cairo, Egypt.

(Pathéplay) On the Lakes of Bavaria. Dr.

(Vita.) The Escape. Dr.

(Lubin) Dress. Dr.

(Lubin) Surprise for Four. Com.

(Pathéplay) The Turning Point. Dr.

(Vita.) The Line-Up. Two parts. Dr.

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REVIEWS OF UNIVERSAL FILMS



The Pearl of the Golden West (Imp., Sept. 17).—Pearl, the fat girl, who runs the Klondike Saloon, loves and is loved by a ten-dollar bicyclist. This lover is identified by the sheriff, who also loves Pearl, as a bicycle bandit of Joplin. A picture of himself and family found on him, establishes his guilt. Pearl pleads for his life. The sheriff will pay her a sum of pinocchio for it. She wins. Word arrives that the Joplin wife has secured a divorce, so Pearl and her lover are united, and the lovesick sheriff commits suicide. An uninspired burlesque that yet has enough animation of the slapstick variety to make it acceptable as a "filler" on bills in the cheaper houses. K.

The Oath of Conchita (Bison, Aug. 19).—A priest of the mission falls in love with Conchita, the Indian girl. She is also loved by someone else, one of her own people. But she falls in love with Spanish Conchita. The priest endeavors to restrain Lombesta from any rash action, but the native kills the priest instead. Conchita vows the murderer's death. Lombesta, at the head of a band of Indians, captures the priest, and is about to torture him at the stake when Conchita releases him. They flee together to the cross on the top of the hill. There Conchita fights a duel with Lombesta, when an arm of the cross falls on the latter's head and kills him. The other Indians regard this as a direct interposition of Providence and flee. The priest would clasp Conchita to him, but his vows prevail and he resumes his customary life. A play well conceived (provided it does not give offense to the Church in an undesirable light), presented with sincerity and well photographed. It is in two reels. Monty Dark, father was excellent as Conchita. The rest of the company were well cast. K.

The Holy City of Japan (Eclair, Aug. 3).—This consists of highly interesting colored views of the city of Nikko. Shinto worshippers, the Temple of the Lantern, pilgrims and prayer vendors receive the greater share of attention. Slight bagginess—due no doubt to extreme difficulty in the taking—is the only serious defect in this picture. A half-reel with Grease-Paint Indians. K.

Reunited at Gettysburg (Imp., Aug. 4).—Two old veterans meet at Gettysburg. The son of the Southerner and the daughter of the Northerner fall in love. The two old men get to thinking over old times. They recall how they met at each other from behind prostrate tree trunks until they got up and then shared food and tobacco. At last their fighting stopped. Then the Northerner shot the Southerner before he could get back behind his tree trunk. And when the latter begged for water he merely laughed, took a drink himself and poured the rest on the ground. Accordingly the old Southerner will have nothing further to do with him. But he is prostrated by the heat and the first to his side is his old enemy. So they are reunited and the children are happy. It is going to be hard for any audience to forgive the Northerner for his low-down trick on the battlefield, but on the whole the film is a good one, well acted and photographed. K.

The Would-Be Detective (Gem, Aug. 18).—He takes a short course in detecting and then goes after Bob the Boob and Flash Kate. Finding a suspect, the latter is taken in a prison window, taken off his lane measure and bound to record measurements—pink girls and so on. He is trounced soundly by the indignant woman. Next he arrests a real detective in disguise for the other and takes him to the station house. The desk lieutenant and the detective together pitch the blunderer out of the window. A half-reel comedy of average merit, fairly well acted and photographed. Many comic possibilities are missed. K.

How Women Love (Crystal, Aug. 12).—A musician, denounced for his presumption in loving a rich man's daughter, elopes with his sweetheart and marries her. She is disinherited. Some time later he is ill and out of work, so she finds employment at a sweatshop. Her money tides them over a short while, but she refuses the attentions of her foreman and is discharged. By my effort he arises from his bed and comes out to see his work. The old colored mother of his father-in-law finds him and takes him back to his room, satisfying the immediate needs of the couple with money of his own. He then insists on his employer coming to see their plight. When the father arrives he relents and all is well. This picture is very well handled throughout. A trite subject it is, but of interest still. It is strange that people generally believe that a father should support his daughter's husband, but they do, and on that score this picture is right in its conclusions. Pearl White and Chester Barnett are good, as usual, in the parts of the lovers. K.

Soul to Soul (Eclair, July 30).—Jack, while on a vacation, marries the daughter of the proprietor of the hotel at which he stays. He quarrels with a former suitor of his wife who cuts his arm about her and threatens him. Moreover, in a quarrel over cards, the father kills this suitor. Jack and his daughter then throw the body over cliff. Jack is arrested as the murderer, it being recalled that he threatened the dead man. His wife, to shield her father, says Jack is guilty. He goes insane. Three years later, discharged as cured, he is put on trial. He is released on bail. He wants to kill his wife, but a minister, divining his intention, makes him swear he will not hurt her. He goes home. His looking at her without speaking makes her frantic with fear. He follows her wherever she goes, and at last she cries out that it was her father and not Jack who killed the suitor. The father is arrested and Jack walks out of sight. A gruesome story, but tense and interesting. Magnificent work is done by the actors playing Jack, the wife and the father. Photography is good. In two reels. K.

Universal Animated Weekly, No. 78 (Universal, July 30).—Pictures of a New York athletic meet begin this budget of news. The results of a crash of two lake steamers at Chicago, the newsies at a ball game with Mr. Ebbets as host, Orangemen's Day in Toronto, the ceremony attendant upon placing a monument to John Kensie, first white settler at Chicago; the coaching club meet at Hyde Park, London; the navy yard inspection by the House Committee, the fire fighters' review at Peckham Park, fashions, aquatic sports at Belle Island Yacht Club, the Kaiser's jubilee at Berlin, the motor boat races in the Columbia River, Astoria, B. C. and the polo tournament at Cedarhurst, L. I., are all satisfactorily covered. Photography is good. K.

A Hasty Jilting (Frontier, July 31).—Harold's sweetheart, Kate, finding him paring

some attention to another girl, jilts him. He goes West. Kate's mother is in poor health and that her life may be prolonged it is necessary that she go to another climate. But they haven't the necessary money. In order to save her mother Kate decides to marry Kirk, a man she doesn't love. She gives her letter stating that fact to the postman just as he gives her one from Harold, who has made good in the West and is coming East to claim her. There is no interfering with U. S. mails, so the letter to Kirk has to go through. Fortunately, however, Harold arrives in the nick of time, claims her under Kirk's nose, tears up Kirk's letter, and everybody is happy. A good little comedy, somewhat overworked in its details, but interesting nevertheless. Acting is very good. K.

What Girls Will Do (Gem, Aug. 25).—A young man at a Summer hotel is fairly mobbed by the girls there. Bathing, at tennis or anywhere else, he is annoyed to death. He really loves the quiet girl at the hotel desk. Every time he goes to propose the others interrupt. Finally he marries her. The others, for revenge, send him a postal purporting to be from another wife of his, but seeing how much trouble and unhappiness it causes, they confess and everything is serene. A very trivial piece of work, showing little ingenuity in either conception or working out. Acting and photography are good. K.

Oh, You Scotch Lassie (Crystal, Aug. 10).—The policeman doesn't want his girl to go to the ball, but Gus takes her just the same. She looks so sweet, however, in her Highland costume that Gus refuses to let her dance with anyone else. A rumpus ensues, and the policeman arrives in time to vest his indignation by fanning Gus soundly and then to take his girl to his arms. A superficial little comedy, but nimble from start to finish, and well acted by Barnett and Pearl White. A split with Starving for Love. K.

Starving for Love (Crystal, Aug. 10).—Mabel declares she will starve herself until her father consents to her marriage to George. In the meanwhile she has arranged with George to send her three meals a day up on a string to her bedroom window. It works beautifully till George gets arrested for fighting and leaves her twenty-four hours without sandwiches. Father has become much alarmed by this time, however, and sends for George to marry his daughter and persuade her to eat. So everything is lovely. Another clever, spirited little comedy from the Crystal Company. There is something delightfully refreshing about these comedies. They're clean as a fresh breeze from the country. Acting is capital. K.

The Better Father (Eclair, Aug. 27).—A worthless brother demands \$100 from his happily married sister to cease troubling her. Her husband sees her deliver the money. Believing it to be her sweetheart, he takes her young baby and gives it to a burglar, whom he has caught in the house, giving the burglar money to keep the child out of his sight forever. Bender, the burglar, uses the money to start a pool room. This is raided and Bender flees. The baby falls in the hands of a young man employed by Bender and he adopts it. Now word reaches the real father that it was his wife's brother who met her that night. This brother was killed in a brawl. The father at once begins search for the baby. Meanwhile the baby, under tender care of Norton, the foster father, has become a good-sized boy. When Norton is injured at the quarry where he works, the lad goes out and sells newspapers. He reads of information wanted of him, applies, finds his parents and wins Norton, his foster father, a home for life. A good story with ample complication, but lacking plausible motive for the wife not telling her husband of her brother. As it stands, her maternal instinct is absolutely nil. Acting in all the scenes is excellent. The film is scarcely a feature, although it is in two reels, but it is well worth the exhibitor's attention. K.

The Call (Rex, Aug. 31).—A young man, too much in love with nature to go to work, is refused further allowance by his father unless he reforms. He solves the problem of work without labor by starting a small store in a house, where customers help themselves. Make their own change and close the barn door if it rains. He is in love with a girl who is not sure she wants to marry so great an idler. She shows him the lesson of the ant hill: "Go to the ant, thou sluggard. Consider his ways and be wise." But he remains cheerfully indolent. A woman who wants pretty clothes for her daughter robes his store. Eventually he catches her. He tells her the whole store is hers, and goes off and claims the girl. Despite the freshness of the conception of this piece, there is something radically wrong with it. There are two distinct ideas in it struggling for supremacy, one the romance of the girl, the other the story of the thief. One has no bearing on the other, while the romance itself is too weak to conclude with. We should like to see this film corrected, strengthened and made to convey the sadness that certainly is in it before being released. It is too good to fall down now. Lois Weber, the author plays the girl; her husband does the man, and both are excellent. D.

The Lady of the G. P. O. (Gaumont, July 31).—The G. P. O. in this instance signifies the general post office, and the lady in the case is Miss Susanne, a post office clerk and as charming a young woman as we have seen in a picture for many a day. The action, played out Miss Susanne is extremely pretty and, more than that, she has unusually expressive features and her gestures never fail to drive home the desired points. Miss Susanne gives interest to a rather ordinary French comedy. The story concerns the discomfiture of Gerald, a conventional wealthy Frenchman, whose only occupation is love making. His charms prove ineffective with the sensible Miss Susanne and she plays a little joke. In the end Gerald receives a note reading, "There's no fool like an old fool." D.

The Lake of Balsburg (Gaumont, Aug. 12).—To complete a reel with Tiny Tim Steals an Elephant, a few well photographed views of the lakes of Balsburg, Hallstadt and their environs are supplied. It is a creditable scene subject. D.

Tiny Tim Steals an Elephant (Gaumont, Aug. 12).—In this comedy the Gaumont Company has a certain laugh winner. It is hard to decide which deserves the greater credit, Tiny Tim, a remarkable child actor, or the elephant, an animal that seems to be trained to do about anything desired. Tim steals the elephant from a circus and rides it about town, to the discomfiture of many inhabitants. The behavior of this remarkable beast never fails to be entertaining, and best of all is the scene showing the elephant seated at a table and eating with a fork. D.

The Bride of the Sea (Dragon, July 28).—Photography, acting and settings are superior to the story found in this film. It is conventional melodrama, closing with a repellently horrible scene. Tom and Jack, loving the same girl, decide to settle the dispute over who shall have her by a turn of the cards. Jack loses and we see him starting out in a rowboat to catch the night boat for New York. The view of a steamer stopping to pick up a man in a rowboat is rather strange, but no more so than subsequent happenings. The steamer is wrecked, and Judine from the views shown Jack is the only passenger. Tom, a wireless operator, disregards the call for help because he knows his rival is aboard and Jack is allowed to drown. A few months later Tom wins the girl and they are about to be married when the spirit of the dead youth returns to claim "his bride." The magnetic ghost leads the couple to the sea, and finally the two lifeless bodies are washed against the rocks on the shore. There is no denying the realism of many of the scenes in this picture and much of the photography is exceptionally fine. Jean Esgos gives a particularly engaging performance in the role of the heroine. D.

Universal Animated Weekly, No. 79 (Universal, July 30).—Pictures of a New York athletic meet begin this budget of news. The results of a crash of two lake steamers at Chicago, the newsies at a ball game with Mr. Ebbets as host, Orangemen's Day in Toronto, the ceremony attendant upon placing a monument to John Kensie, first white settler at Chicago; the coaching club meet at Hyde Park, London; the navy yard inspection by the House Committee, the fire fighters' review at Peckham Park, fashions, aquatic sports at Belle Island Yacht Club, the Kaiser's jubilee at Berlin, the motor boat races in the Columbia River, Astoria, B. C. and the polo tournament at Cedarhurst, L. I., are all satisfactorily covered. Photography is good. K.

A Hasty Jilting (Frontier, July 31).—Harold's sweetheart, Kate, finding him paring



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MUTUAL FILMS



Bosita's Cross of Gold (Reliance, July 31).—The empress of Bosita, a pretty young Italian girl, who lives and works in a poor quarter of a great city, presses his sweetmeats upon her to the point of physical violence, a cross of gold, given her by her sweetheart, being torn from her in the struggle, and succeeds in repelling him. Her lover and another determine to avenge her, but a thief has broken in and killed the man before they can arrive. Incidentally he had carried off the cross of gold. The brother and lover, who each think the other has committed the murder, are placed on charges with the crime. Bosita goes to town for vindication for money with which to conduct their defense, when she sees the thief and her cross. He is captured, the brother and sweetheart freed, and the cross restored. This drama, well acted by Rosemary Thayer, George Friedman, James Walrus, and Tom Williams, depends for its solution, the discovery of the pawnshop, on the long arm of coincidence, but that may be passed by in the generally good quality of the film.

Below the Dead Line (Reliance, July 31).—Rose, daughter of a swindler, is delegated by her father to attend a ball and steal a famous necklace. She succeeds, but is seen by Joe, a reporter, who returns the necklace as promised by him in the conservatory, and persuades the girl to come with him and lead a better life. The father is killed by a drunkard who lives in the village, Joe, who wrecks the unscrupulous swindler from the conservatory, being arrested as the perpetrator of the deed. To save her lover, Rose hides detective in the place where the crime was committed, while she provokes the drunkard to attack her. She lies across the table in the identical way the victim did. In the fevered imagination of the murderer her form assumes that of her father, and he cries, "I didn't mean to kill him!" This is enough for the detectives, who promptly arrest him and release Joe in time to claim Rose for his own. A place too remote from probability, or even good sense, to warrant criticism.

When Pigs Fly (Reliance, Aug. 1).—An old man and a little boy fall asleep in a boat pulled up at the end of the shore, and when the tide rises they are carried away. They land on a middle ground at the next low tide, their boat floats away, and all they have is a plank. The tide rises. A searching party rescues the lad, and the old man clinging, almost drowned, to a rock. Together, in safety, they promise "never again." An extremely weak and ridiculous thing, spun out to inordinate length. They must have been out a long time to catch two ebb tides, and little account is made of it. The sight of the old man frantically struggling with his head almost below water, while his rescuer jumps from a boat and stands securely on the rock with little more than the soles of his shoes below water, is sheer absurdity. The title is far-fetched.

The Toy (Majestic, July 29).—Ill and out of work, a young husband and father still do his little one's desire for a doll, so he steals one out of a toy shop. He is caught, and for his pains is given ninety days in the workhouse. He is set at work in the prison gardens. There he passes out three or four bunches of beans through the great iron fence to his starving wife on the outside. This touches his jailer, who intercedes and secures a pardon for him, and even gets the judge to recommend him to a friend for work. Having secured the job in question, he brings food home to his family, not forgetting a doll for the little one, and everyone is happy. A short time after his lack of plausibility, this film certainly is impious in conception. Unfortunately, the ending draws out beyond its natural position, and thus makes the story lack direction, like a rocket without a tail. One admirable and over-essential quality the film has, and that is that it makes every one of its points objective. Acting and photography are good.

In the Nick of Time (Thanhouser, Aug. 1).—A young salesman is directed by his employer to be escort to a lady buyer, and a jealous co-worker anonymously informs the young man's fiancée and wife that he wants to make love to her. After a short time the husband and wife quarrel. The husband wants to make love to her, but his pride won't let him. The wife tells a neighbor one day, leaving their little child, a girl, asleep. The child turns on the gas. The horrified mother, unable to open the door on her return, calls for help, and the husband, who has been hanging around the doorway, responds and saves the child. Mutual anxiety and the girl's ultimate recovery lead to a reconciliation. The turning on of the gas is done as deliberately as though an apparent reason gave permission; that the director told her to do it (the child climbing out of bed directly according to the clock and returning) that the picture loses verisimilitude at this point. Also the mother's inability to open the door she has just closed seems unlikely. Otherwise the picture is well worth while, acting and photography both being beyond serious reproach.

Willie, the Wild Man (Thanhouser, July 27).—A young man at a Summer hotel has lost all of his money at poker and his father returns to send him home. He is about to leave the place when he is offered the lately vacated position of wild man, the duties being to entertain the guests with his tricks. He gladly accepts. A millionaire and his daughter arrive at the hotel. "Willie" frightens the daughter so that she faints, so he doffs his bushy hair and whiskers and brings her to life. He recognizes him as a college chum of her brother's. Later they fall in love, but the millionaire, ignorant of his work, of course, refuses to consider him. The next day, when the millionaire is on his way to the train, "Willie" swoons down on him, beats him with a club, gags him and ties him to a tree, and then, returning to his cave, puts on civilian clothes and releases him. The father is so grateful that he gives him his daughter. To complete their happiness, the young man's father sends word that he will take him in as junior partner if he will swear off noise. Harry Kirwood, supported by a congenital cast, is excellent. The film, save that it has been marred by audience quiddities in one or two scenes (thus giving it a precious twist), is true comedy, and one of the few truly funny pictures made in the past ten years.

Tempesta (Majestic, Aug. 2).—Tempesta is an Italian and leader of a band of reformers. To get a friend out of prison, he changes clothes with him and remains in the cell in his place. His wife, believing him dead, dies of grief, leaving their little daughter to be adopted by the man who escaped. Eighteen years later this



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daughter, now grown, is in love with a young artist. Tempesta, a refugee, becomes the artist's model. He recognizes his daughter, but the foster father bids him not to divulge his identity to her, because it would make her unhappy. So Tempesta goes away. Owing to the fact that this picture was seen without caption or sub-titles, it was difficult to follow. But even so provided, it is difficult to imagine it clear in presentation. For a foreign picture it is singularly lacking in characteristic excellences of pantomime. Its conclusion does not end the story.

UNIVERSAL FILMS



The Village Blacksmith (Powers, Aug. 6).—A woman who prefers dogs to children, sits down one fine day and reads "The Village Blacksmith," by Longfellow, which so touches her that she gives children precedence. A leather medal will be accorded the person establishing the relation between these two ideas. It is utterly ridiculous, and yet photography and acting and the scenes illustrating the poem are so pleasing in themselves that the faint praise that accompanies the damnation must be made longer.

What Papa Got (Crystal, Aug. 3).—Papa tries to interfere with the elopement of his daughter with her sweetheart by hiring a "pug" to beat the sweetheart up. At the last moment the thug becomes sick, and commissions a friend to do the job. The result is that papa, who is in the neighborhood to see the fun, sets the beating, and after being rescued by his daughter's sweetheart declares him a real hero. As a light farce, the half-reel is fairly amusing.

His Little Darling (Crystal, Aug. 5).—This is on the same reel with What Papa Got, and tells of a widower who got for his step-daughter, that he is marrying a widow, a 300-pound child. The child later causes him much trouble when he marries the second time. The farce is rather ordinary and amateurish.

The Toll of the Desert (Frontier, July 26).—A fair offering, mainly due to the excellent settings and good acting. Bob, however, the lead male role, is rather weakly acted. In farce or comedy of the Western stamp, this player is at home, but in straight parts he is easily out of place. The part of the girl is intelligently done. The plot does not develop logically. This boy, anxious to make a fortune in short order, goes West to prospect. His sweetheart marries another man. Bob, in the meantime, dies of thirst in the desert. Such a death is becoming too conventional in Jim dramas.

In After Years (Victor, Aug. 1).—Under the skillful direction of James Kirkwood, who also plays the lead male role, this one-reel photoplay of rural type discloses a sincere human note that it otherwise might lack. It is the humanness in the picture that makes it the engrossing little story that it is. The plot is constructed in good order, with smooth, clear running action. Gertrude Robinson plays the female role in a delicate, charming way. When the play opens Kirkwood is a middle-aged man. He has just received a letter from a former sweetheart, just dead, who asks him to care for her little girl now on the road to him. Kirkwood sits in his chair and dreams of early years when he loved this girl, and sees over again the mis-step she took and the unkindness reaped as the wife of a no-account. He determines to reward someone such a thing in the life of the daughter. And, later, called upon to live up to his resolution. His own nephew, a shiftless cad, kills the young girl with foolish ideas and plans an elopement with her. Kirkwood discovers the plan in time to intercept, but it turns out that his intervention was little needed, for the girl suddenly becomes the woman, and finds that she loves her guardian. The love that was mistakenly denied him by the mother, the daughter gives him. Photography

and the rustic settings are in accord with the highest standard.

The Adventures of Mr. Piffles (Imp. Aug. 9).—Mr. Mayer's busy pen is responsible for this production. Mr. Piffles goes to the country to meet with various objections to a rustic life, mainly the one that his room is once found occupied by several varieties of live stock. He returns, more pleased with the urban life. The drawings are clever and witty as usual. Photography is excellent. A split-reel subject with The Cook Question.

A Modern Romance (Imp., Aug. 7).—Again the story-hearted father that disinherits his son for marrying against his wishes. We have so many stories of this kind that it would be a relief to have one which is a consistent reason for refusing his consent to his son's marrying. The girl in this case is a nurse and a perfectly good girl, and it is quite logical that the son should love her. In that she nursed him back to health; and the son does marry the girl, and time passes on. The old father grows sick, and the son's wife, whom the father has never seen before, goes to nurse him. Father is

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and the rustic settings are in accord with the highest standard.

The Adventures of Mr. Piffles (Imp. Aug. 9).—The Adventures of Mr. Piffles goes to the country where she has been studying. She becomes disgusted with it all and goes to the city. There she is picked up by a young fellow, who soon tires of her and throws her down. Her selected mother arrives in time to save her.

Her mother, who has been working at her home, comes to the rescue and takes her mother's work. This time she is paid to do it. An externally vital story, fairly well done, yet lacking that sense of treatment that should be evident in the handling of old material. Yet it is to be commended, for it has a majority of good points.

won over by the girl, the son visits him and discloses the secret, and there we have the situation. It is conventional in theme and inconsistent in the working out. The spectator is apt to ask himself how the son, if disinherited, could buy a seat on the stock exchange. The picture does not come down to concrete action—there should have been one situation, at least, sufficiently strong to materially impress us. Photography is rather poor.

The Second Homecoming (Westar, Aug. 4).—A young girl goes back to her mother's country boarding house from the conservatory where she has been studying. She becomes disgusted with it all and goes to the city. There she is picked up by a young fellow, who soon tires of her and throws her down. Her selected mother arrives in time to save her.

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EVOLUTION OF THE MOTION PICTURE

(Continued from page 25.)

lits. The bulletins name all films censored, give the dispositions and the requested changes, if any are suggested. The bulletin reaches the town or city in advance of the film, in time for the matter to be brought before the local exchange and exhibitor or to have other action taken. If one of these films, which have been released against our decision, appears anywhere we receive a report. Then a special bulletin is released to all our representatives and the film exchanges are notified. At the same time the matter is taken up with the producer. If the maker proves satisfactorily that the release was an error, the films are recalled. If not, he must face the trouble which is sure to follow with exhibitors and fellow producers. Suppression in various cities costs money and loss of standing. Moreover, the board severs all relations with the manufacturer. The board must review all products of a company or none."

Mr. Collier outlined the methods of censorship. The board has a flexible system of passing judgment. It does not touch the art of a picture, but the moral side. Historical, geographical or scientific accuracy is not considered. All representation of crime is not forbidden. It is not with the depiction of crime that the board concerns itself most, but the moral effect upon discouraging or encouraging criminality. It aims against gruesomeness as well as a detailed way of showing how crime is committed. Close attention is given to arson and poisoning—which might be suggestive to the youthful mind—and the act of suicide is rarely permitted. The board follows no set and fast methods, for morality cannot be measured with a foot rule. The board never interferes with public discussion as carried out through film drama.

"Would it be possible," I inquired, "to pass upon the scenarios before the film plays are produced?"

"We now receive from fifty to one hundred scenarios a year," responded Mr. Collier. "These are scripts of which the manufacturers are doubtful. We read, advise and suggest changes or give our opinion regarding the drama's ultimate fate. We guarantee nothing. The producer, if he cares to risk the expense, can produce the doubtful photoplay."

"It would not be much of a help for us to pass upon all scripts before the photoplay is made. What the director does with the scenario is often more important than what is in it. The details generally make or mar a screen drama. There is no way to censor a photoplay except by actually seeing it."

Our talk turned to the problem of the lurid poster.

"Posters are the most injurious factor in affecting public opinion against the film," stated the secretary. "One of the bitterest enemies of pictures I ever met had gained his whole impression of films from the posters. He had never been in a theater."

"Why are not posters censored?"

"We consider the question of posters as a local matter. The worst posters are usually wholly unrelated to the film they are supposed to advertise. Posters can be bought anywhere and used at will. I recall a Biblical drama I saw in a Fourteenth Street theater. Outside was a crude melodramatic poster, purporting to advertise it, showing a lady in high society being embraced by a man in evening clothes."

"Now it is thoroughly legitimate to censor street advertising, but it should be taken care of by the local authorities."

Mr. Collier is interested in another question which is connected with film exhibition—that of vaudeville.

"Cheap vaudeville," he declares, "is an evil of the picture theater. It is possible to get a good picture for a very low price, but it is not possible to obtain even passable vaudeville. That is the difference between a mechanical device and a human being. I find that the cheap actor or actress, lacking cleverness and beauty, falls back on vulgarity to give his or her act zest. It is natural. They must exist some way, and their living is dependent upon the fate of their art. The recent theater building laws in New York, which were backed by members of the board, will in time practically eliminate this evil here. The board, as in this instance, is always conducting a campaign for positive local regulations. It has been instrumental in the passing of many laws and amendments, including the regulations regarding fireproof booths in New York State."

Then it was that Mr. Collier touched upon present day picture conditions.

"The board has all existing information regarding educational films. We believe that the picture theaters would be healthfully stimulated by broad and extensive use of films in the schools and churches. Competition with them would be better discipline for the whole commercial film world than any censorship."

"It would break up the present system of non-selection—by which the exchange man practically forces any picture, good, bad or indifferent, upon the exhibitor. In time this will wear out public interest in pictures."

"Photoplays, at least those of certain prominent manufacturers, have advanced in spite of all handicaps. Within five years the American product has forged ahead and is successfully invading the foreign field. Six years ago we trailed in the rear."

"The improvement began when the American maker entered the European market. There the exhibitor has the right of selection. That experience trained the American

SELIG'S Mid-Summer Amusement Data



The summer solstice, a season of rest for the majority, in this workaday world finds all the factors of the Selig Polyscope Company very much occupied in devising, producing and forwarding advanced Motography. Consistent care and eternal vigilance are the price of success and the necessity for its continuance; and no effort has been spared in the "Diamond S" establishment to make good and keep making good, both for the benefit of the public and the profit of the exhibitor.

The second great two-reel release scheduled as a good Monday starter for the SELIG service, will be a thrilling and moving melodrama of the lighthouse service, entitled

"The Child of the Sea"

The waif cast up by the sea grows to be a beautiful woman, saves the light-keeper and his helper at the most embarrassing point of their lives, lights the beacon and saves the ship on the far sea which bears her father, and so wins the reward of love and faithfulness through her own efforts. This part is created and acted by Kathlyn Williams. This important two-reel play will be released August 18th.

August 19th **"TOBIAS TURNS THE TABLES"**
This is an amusing story of a new army recruit who is wiser than he looks and turns ridicule into respect.

August 20th **"THE TEN-THOUSAND DOLLAR TOE"**
Much ado about a pretty pink toe, that has a scar which will make or mar the hopes of its finder as a millionaire.—On the same reel with SELIG'S educational, entitled

"SCENES IN MOROLAND"

August 21st **"FATE FASHIONS A LETTER"**
A famous detective is almost outwitted by a notorious criminal he has started out to track by a letter that accidentally comes from his wife.

August 22nd **"THE GOOD INDIAN"**
The wife of a doctor in the Wild West saves an Indian's child from death and in return the Indian saves his white friends from the hands of his frenzied fellows on the warpath.

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producer to supply his own country better. Foreign competition among the makers helped also.

The present exchange methods in this country have held back our advance for two or three years. The demand for educational pictures is tenfold the supply. Here we have the manufacturer on one side, the public on the other, and a stone wall—the exchange system—between. If we had the same freedom that is to be found in Europe we would plunge far ahead.

"When the pictures are used in the school and church the demand will become universal. That part of the public not touched by the picture at present will be won over. The resultant effect would startle manufacturers in the increase of general business. The enterprising exhibitor would profit equally."

"Since the exchange man has discouraged free choice of picture films, the exhibitor has lost his initiative. Fighting against a millstream weakens and discourages. With the choice of pictures restored to the exhibitor, we would find competition transforming the theaters. The law of survival of the fittest would advance the standards of theater management as well as of picture making."

"The educational market has barely dawned as yet. When developed, it will equal the commercial field. The statistics of schools and churches, which we have studied, show that the picture business could be doubled or quadrupled."

"Our school buildings are idle half of the time. There we should show pictures for children. The films could be given on a self supporting basis. It is as much a public duty as is our library system."

"It has been suggested that the photo-

MARC EDMUND JONES Conducting THE PHOTOPLAY FORUM

A New Department in the New Photoplay Magazine (the Popular Magazine of the Photoplay field), of interest to the Photoplaywright, the Editor, the Producer, and all concerned in Photoplay construction.

play can only advance when we have two distinct classes of theaters—one for adults only, where screen dramas dealing with vital human problems can be shown, and another for both adults and children, where the standards of the present will dominate the choice of film plays. That is but a possibility of the future. But if the pictures for children were shown in the schools we could then legally bar minors from the theaters. At present they must share in picture recreation.

"We are face to face with a tremendous world-wide growth of juvenile crime. Now I do not, for a moment, believe pictures to be, even in a fractional part, responsible for the crime wave. Our investigations show the causes to be quite otherwise. But the public thinks to the contrary. They place the blame at the first obvious thing at hand—motion pictures. Yet there is no authentic indication that juvenile crime is in any real measure traceable to pictures. The court records bear out this statement."

"The world-wide crime wave among the children is the result of our modern congested city life. Seventy per cent. of our boy criminals are the direct result of street play. When a boy plays in the street he becomes through that mere fact a law-breaker, and is forced to face arrest. So

he resorts to the ethics of concealment. Gangs are formed to enjoy illegally the things forbidden by law. He cannot play baseball or indulge in wholesome sports. So he must enjoy himself secretly. Youth must have excitement, too. It is but a step to stealing and other crimes. So we have the creation of modern life—the gangster. Playgrounds and wholesome recreation, including good moving pictures, are the only weapons to fight juvenile crime."

"We have to go no further than the law which prohibits children from attending the picture theater without their parents. This is violated 40,000 times a day in New York. Parents, exhibitors, and children conspire to evade it. The law is hourly teaching conspiracy and crime, and is doing more harm than all the pictures ever made."

"We are all victims of public opinion," concluded the executive secretary. "The mass of the public thinks that seeing crime on the screen suggests and causes it in real life. Yet our statistics prove absolutely the falsity of this idea. The picture is a mighty amanuensis of education and good."

"But," he added, "the unregulated picture theater, with its darkness, its promiscuous mingling of young and old, and its bad vaudeville, may be an actual center of contagion for crime."

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SUNDAY, AUGUST 10

OH, SUCH A BEAUTIFUL OCEAN!

As a matter of cold fact it was so un-beautiful that a certain snobbish mother didn't care if her daughter did marry the hero! It may have been beautiful for the lovers, though.

TUESDAY, AUGUST 12

THE MISSING WITNESS, In 2 Reels

This multiple-reader takes up the important problem of the river of important testimony who does not show up in court when the case comes to trial. William Russell is featured, with Carey L. Hastings, Justus Barnes and David Thompson. The great trial scene makes a sensational climax.

FRIDAY, AUGUST 14

THE LIE THAT FAILED

A man makes life unbearable for his wife and, seized with a fatal malady, fears she will find happiness in marrying his enemy on his death. So the stricken man strives to have it appear that the wife caused his (unending) death, but the lie fails.

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REVIEWS OF LICENSED FILMS



When Society Calls (Vitagraph, July 31).—Neglect of children seems to be a lucrative source of material for photoplaywrights these days. It is a subject calculated to arouse sympathy and is adaptable to many variations, all pointing a lesson, as does this story written by Ernest Mullin, and directed by Wilfred North. One character, however, has little bearing on the story, warrants particular mention because of the admirable acting of Courtney Foote, cast in the role of an aged narcoleptic. His manner is truly remarkable and his actions are so genuine that it is difficult to believe the man

seated in the chair is not an actual invalid. It is an able cast in all respects, including Lillian Walker and Earle Williams in the chief roles, but first honors belong to Mr. Foote. The story concerns Bentley and his wife, who are estranged by the lure of society. Their little daughter, Grace, is to spend six months of the year with each. Social duties so completely engross both the father and mother that Grace leads a lonely existence in the company of nannies. After a time she is taken ill and Bentley sends for his wife. They stand by the bedside while the little girl dies, and, united by a

common sorrow, they determine to start life together again. Much of the picture stretches probabilities a bit too far, but in its entirety the production achieves its purpose. D.

Tit for Tat (Essanay, July 31).—It would be interesting to know how many times this situation has been used as the basis for a farce. Two bachelors occupy a room in a boarding house, and their next-door neighbors are two girls who think it might be pleasant to make the acquaintance of the men under the same roof. The bachelors are supposed to harbor an attraction for the women, or when one of the girls knows the other disdains himself as a negro. Naturally the girl is both shocked and indignant, but later when the men return the call to offer an apology, the young women turn the tables by securing the services of two colored washerwomen. Soon the differences are patched up and the fellow boarders nestle comfortably in each other's arms. Most of the story is old, but because of a pleasing presentation suffices for a split-reel farce. D.

Pathé's Weekly (Pathéplay, July 30).—The subjects in this Pathé issue are even more than usually varied and interesting. Among the best of the views are those showing Mrs. Christopher's flight with new husband in his biplane, the 117th anniversary celebration in Cleveland, U. S. Queen Mary inaugurating the new University of London, the aquatic carnival at Sunset Lake, the Gildele tourists at Glacier Park, and the Potlatch celebration at Seattle, Wash.

It Happened in Java (Metres, July 31).—In a lengthy introductory title we are told that the story of this film is based on an actual occurrence. As a matter of fact, there is nothing that is in anyway justifying the name of story. The purpose of the film is to show a number of interesting old temples on the island of Java, and the picture suffers rather than profits by the weak attempts at comedy. It should have been prepared and listed as a scenic subject. D.

Mr. Springs Buys a Dog (Biograph, July 31).—This is the kind of burlesque that "sets over" with a vengeance. The story is of slight importance; the acting and costumes are almost everything. At the command of his wife, Mr. Springs, equipped with a long clothesline, goes out to find a dog. Having tied the rope around the desired dog, he finds the creature was howling, running manfully and rope-knocking down everybody who gets in his path. At last a comic opera police force intervenes, and Mr. Springs is taken to the police station, still dragging the dog, that proves to be nothing but a weak little puppy. The nature of the animal had been kept as a surprise for the spectator to draw a good laugh near the close of the film, which it does. On the reel with *Those Little Flowers*. D.

Those Little Flowers (Biograph, July 31).—A snappy split-reel farce-comedy dealing with a suspicious wife and a philandering husband. Mr. Saunders is followed by his wife when he sends flowers to the young woman of his dreams, who has no wish for his attentions. The flowers are thrown from a window and land in the hands of an organ grinder. He takes them home to his family. Meanwhile the wife has told the organ grinder what she thinks of her husband's infidelity. She visits the organ grinder's family, finds the flowers with the card attached and concludes that Mr. Saunders has been sending floral contributions to the poor. He accepts her analogy with good grace and all is well. The farce is acted in the proper spirit. D.

Man and His Other Self (Seig, July 31).—The idea behind this picture is so undeniably true that the production strikes an enviable note of sincerity. In lieu of dramatic climaxes we have a simple story presented in a straightforward, quiet manner that does not permit the interest to wander. Jack Barnes has a well developed taste for wine and women, also he holds the mortgage on the Vale homestead. First we see him indulging his sporting propensities and later inspecting the Vale property, where he meets Miss Vale, an engaging young woman who teaches school and finds pleasure in the company of her parents. Jack becomes ill while on the farm and before he is nursed back to complete health he realizes that he is in love with Mary. Soon they are engaged and Jack returns to the city to meet the old temptations. By means of double exposure we see him arguing with his unworthy self and finally conquering. He goes back to the farm to marry his sweetheart. Delightful performances are given by Thomas Santachi as Jack and Kathryn Williams as Mary. Farmer Vale and Mrs. Vale are made to ring true by George Hernandez and Mrs. Jennie Faison. D.

The Fatal Bear (Lubin, July 31).—There is nothing new to say about a story of this stamp. Stories have been turning out stories of a similar nature for several years, and probably will continue to do so just as long as the public appears satisfied. Ferrier is a diabolical Mexican, who kidnaps young boys and educates them to be first-class highway robbers. One of these, when he is big enough, turns on his instructor and receives a gash in the wrist that leaves a scar. That scar proves his undoing some ten years later when he is about to marry a wealthy girl. Ferrier has become a butler in the house occupied by the girl and her brother; he recognizes his master by means of the scar, and, after a frantic struggle, shoots him. Robert Adair, Richard Wengemann, Mary E. Ryan and the other players have made the best of the material at hand. D.

The Call of the Blood (Pathéplay, July 31).—An Indian story, with the usual number of redskins, cowboys, and the not unfamiliar white girl, who has been left by a dying father in charge of Indians. She grows to blond maturity, and an Indian brave wants her for his squaw. A certain cowboy thinks she deserves a white husband, and after many difficulties, carries his point. The girl has a brother, who visits Arizona in search of his long-lost sister, and she assists in the rescue of the troubled maiden. One or two rather ingenious situations have been contrived, and some of the settings suggest the beauty of Indians. Fortunately, the chase scenes are less protracted than might be expected. D.

The Flying Switch (Kalem, July 28).—The treasurer of a foundry owes money on a note. He plans to steal the amount from the payroll sent in charge of the express messenger, and takes two others with him in the underworld. One uncouples the baggage car from the express and the others run it off on the flying switch to roll it, until the engine and other car go on. They have bound and gagged a nearby station agent to prevent him giving an alarm, but he manages to tick for help by using his chin on the telegraph key. The recipient of this message is the express messenger's sweetheart, who has relieved her father, the station agent at that point. She at once starts out to bring the prisoner, using an automobile with car wheels on it. She meets the cattled express, tells the crew the news, and they back to the switch. The robbers jump into an automobile, race to get away from the speeding express, but

collide with it at a crossing, the foundry treasures being killed. The money is recovered and the messenger takes his brave sweetheart to his arms. A weird melodrama having many inconsistencies—the baggage car being last on the train, the auto having little or no reason to run parallel with the train, and the girl warning the express crew when the call for help said nothing of robbery, aside from the fact that the treasurer, being the recipient of the money anyway, had no occasion to go to all that trouble to rob. The story is full of thrilling situations, however, fairly well carried out. D.

The Haunted House (Pathéplay, July 30).—Although the suggestion of the title is not fully carried out in the story, it is a picture of no little interest. If the development of the plot, and more particularly the climax, were on a par with the action and the climactic scenes, considered individually, this release would rise above the average. That it does not score more satisfactorily is due to the scenario and not to the acting of Uranie Wilbur, Octavia Handsworth and other able Pathéplay actors. Mildred, the young daughter of Jim Watts, has been told by her schoolmates that a certain tumble-down house is haunted. We learn that much in the opening scenes, after which the haunted house is dropped from the action until near the close of the film. A feud of long standing exists between Watts and Pete Brooks. Brooks finds Mildred on his grounds and handles her roughly, whereas the angry father follows his enemy to a saloon and kicks him out of the door. Brooks prepares to shoot the man who beat him, and their next meeting occurs in the haunted house under peculiar circumstances. It is said that the mother of Watts and Brooks senior were great friends, who determined not to be kept apart by the desertion between their children. They now use the deserted house for a vacation place and were taken for shots by the superstitious country folk. In the abandoned dwelling they are found by the two men and a reconciliation is effected. It is a conventional close to a story that gave promise of something better. D.

The Taming of Texas Pete (Seig, July 30).—For a picture of its type—most familiar type—this one is satisfactory. To many spectators, however, it must suggest misdirected energy. The proverbial whisky-drinking cowboy, having been discharged, proceeds to shoot up the town. All goes well until he meets Baby Betty, who has strayed from home. His heart is touched by the sweet innocence of childhood and he returns the child to his parents. The reformed cowboy is given his appointment and has an opportunity to prove his heroism when Betty is stolen by a half-breed. He rides to the rescue, and, for a final scene we are shown the cowboy contentedly holding the child in his arms. William Duncan plays Texas Pete, Tom Mix the half-breed, Myrtle Stedman the mother, and Betty Kastner the child. D.

The Sixth Commandment (Vitagraph, July 30).—While most of this film is trite Western melodrama, the situation that inspired the title is novel. The picture deserves praise on that score, also for the careful production throughout and the forceful acting of George Stanier, Mr. Gaden, and Anne Schaefer. Jim Andrews, a gambler, wins the lasting enmity of Bill Williams because of his rudeness to Ruth, a girl of the dance halls, who afterward becomes Bill's wife. Andrews is driven from the country, but later returns and gets mixed up in a fight after being caught cheating at cards. There is a long pause, rather too long, and finally Andrews seeks refuge in the home of his enemy. Bill is about to kill him when Ruth seizes the revolver from the hand of her husband and prevents him becoming a murderer. As may be imagined, the picture offers some exciting episodes. It was directed by W. J. Bauman. D.

Bread Upon the Waters (Essanay, July 30).—The chief lack in this picture is reasonable motive behind the actions of the characters. A brutal father ill-treats his young daughter and a wealthy young man goes to her rescue. He gets the father to sign a statement relinquishing all claim to the child and places her in charge of an old nurse. Later he sends her away to boarding school and then, according to the sub-title, "Raize seeks solace in riotous living." Just why he should seek solace is not evident. Six years later, broken down and penniless, he returns to the old house to care for Raize, whom he seems to be in case of typhoid fever. Tom Esther appears, a beautiful young woman, and in remembrance for all he has done she gives him her love. Richard C. Myers is cast as Baine. Eleanor Kahn plays the child and Ruth Stonehouse appears as Esther in later years. Each of these parts is acted with considerable feeling. Several other characters are introduced and immediately dropped from the story. D.

FEATURE FILMS

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The Springtime of Life (Pathéplay, Aug. 1).—Just why this three-part picture is called the springtime of life instead of autumn or winter of life is not apparent, except that springtime has a sweet, fresh sound and carries a pleasing suggestion of unspoiled youth. As a matter of fact, innocence is not a marked attribute of the character in this film, any more than is youth, save in the instance of the heroine when first introduced. It is a title that gives no idea of the subject matter behind it and might be applied with equal justice to any one of a thousand melodramas. The story is of the romantic French school, following the checkered career of the daughter of a governor official, who has no love for his offspring. Little Gerta is given to an unscrupulous nurse, Sarah Anderson, who teaches her to steal and beg. From this life she is rescued by Alm Redford, who takes her to his home where she is adopted by Alm's mother. In the second part Gerta has grown to be a beautiful young woman, loved by Alm, but in love with a flirtatious young lieutenant, whose double dealing is exposed by Alm. This leads to a duel, after which Gerta decides, for no obvious reason, to leave her benefactors. The final reel shows Gerta as a renowned grand opera singer, playing under the name of Mile Hauser. Councillor Van Sydning is among her admirers, as is Alm. Strangely enough, the nurse who taught her to steal is now employed as her maid. They all are at the theater when Gerta rescues Alm, the nurse disclosing the fact that Councillor Van Sydning is Gerta's father, and in the end of course also marries her faithful lover. The short scenes in the picture, and they are very fine indeed, reveal the burning theater and the frightened crowd hurrying for safety. For the rest, it is a well-staged, intelligently-acted and clearly-photographed production, deserving the prominence of a feature film. D.



BIOGRAPH FILMS



FOR THE WEEK COMMENCING AUGUST 11TH, 1913

MONDAY

THURSDAY

SATURDAY

**I WAS MEANT FOR YOU**

A Conflict of Sentiment in the Backwoods

COME SEBEN, LEBEN**and
PAPA'S BABY**

Farce Comedies

AN INDIAN'S LOYALTY

His Injustice to the Indian Results in His Own Capture

BIOGRAPH COMPANY NEW YORK

REVIEWS OF LICENSED FILMS

In and Around Scutari After Its Capture (Pathoplay, July 23).—This exceedingly timely picture lives even beyond the expectation aroused by its title. Unburied bodies, the Citadel of Scutari and the hills around Tarabochi, where the fiercest fighting took place, receive a large share of attention. Other scenes cover abandoned guns and ammunition, women helping the Montenegrin troops to embark on Scutari Lake, the arrival of Prince Mirko to receive the sword of surrender, terrible effects of the bombardment, starving children and soldiers still guarding the heights. Photography is excellent. A split-reel subject. K.

In Weird Crimes (Pathoplay, July 23).—This deals more particularly with evidences of prehistoric civilization existing in Bactria and its environs. The Tartar village of Kokand, the masters of Katchik-Sarai and of Tchouktchik, a village inhabited some three thousand years ago by Shifts, the curious monastery of Orjanenki built in the rocks, and a view of Bactri-Sarai, the village of the Khans, are the subjects of other interesting sections. It is a good travel picture to lend variety to first-class bills. On the same reel with *In and Around Scutari*. K.

The Benefactor (Labin, July 23).—Jonathan Gedney, a wealthy man, drives out his son for marrying a girl of whom he does not approve. The young couple take cheap rooms. They are soon reduced to extreme want. A Socialist who lives next door provides them with food. He finds Gedney's coat containing a well-stuffed wallet. He gives them that. The son, finding his father's clothes, believes his father must have relented and starts home. On the way he is arrested for stealing the clothes. The Socialist appears on the scene, says he did not steal it because he knew the man he befriended was Gedney's son, but because he thinks Gedney has assumed his wealth. Gedney is much struck by this, is reconciled to his son and son's wife, and everybody is happy. The preposterousness of this is all too obvious. The combination of irascible millionaire with ranting Socialist and son who thinks his father signified forgiveness by leaving a suit of his own clothes is ridiculous. This will get by in the cheaper houses because of its appeal to popular prejudices, and because basic absurdity is hidden under incidental animation. K.

The Pickpocket (Vitagraph, July 22).—John Bunny has a suffragette wife, who perpetually leaves him cold victuals to subsist on, and who tries to spoil his pleasure by abstracting one ticket for a burlesque show from an envelope containing two that lay on his desk. He determines to punish her, so reports the theft and ticket number at the box-office. She is arrested upon entering. Bunny calls her up at the police station from a saloon and makes her promise to swear off suffrage before he will come and bail her out. Meek as a lamb she follows him home. Sarah and John Bunny living happily ever after. This is one of the few bright spots in a film reviewer's life. It is one of the best comedies turned out by any company during the year. The incidental business is capital. John Bunny and Flora Finch are delightful.

The Rose of Sharon (Eesanay, July 22).—A young Northern sympathizer is denied the right to see Althea Warren, his young Southern sweetheart, so slips note into her umbrella asking her to appear next day with a rose of Sharon as token of her love. She never opens the reticule, and therefore doesn't wear the

rose. Consequently there are two broken hearts. She packs away the things she wore the day she saw him last, including the reticule, and packs them away in the garret. Twenty years later he calls on her. She receives him in the old dress. He tells her of the reticule, the note is found, she puts on a rose, and he claims her. A sweet play, having an atmosphere of old lavender and faded ribbons. It is well acted and carried out. Anna Rose and Richard C. Travers are very good in the principal roles. K.

Great Metropolitan Newspaper (Edison, July 23).—This picture deals wholly with the mechanical end of newspaper publishing, the plan used for illustration being that of the New York Herald. The making of the type sizes is shown in detail. Then follows the make-up, the making of the matrix, the lead impression, trimming to fit the press, threading in the paper, routing for color work, printing, addressing, wrapping, mailing, and delivery.

The only extraneous detail is the drawing of a cartoon of Mayor Gaynor by H. C. Coulter. The picture is valuable and of popular interest, although scarcely as discriminatingly handled as the film of the Philadelphia *Public Ledger* made some time ago. K.

The Benefactor's Repentance (Selig, July 22).—A surveyor is brought in almost dying of thirst. He recovers. In his canteen gold is found. A Mexican overhears news of the discovery, so starts out at once to stake the first claim. Alvin, the surveyor, feeling he has a sure thing, takes his time. He falls in love with Dolores, a Mexican girl, and wins her promise to wed him. She, being a friend or Raphael, the one on his way to anticipate Alvin, persuades him to delay longer. At last, finding her entreaties of no avail, she punctures his water can, so that when he is out on the desert he will perish of thirst. But luckily he has brought a can of tomatoes, and this eases his parched throat till he gets to the spring where he found the gold. He stakes his claim. Meanwhile, Raphael has been unsuccessful and has returned. Dolores regrets her action, and gets out with her father to overtake Alvin. They find him, and he forswears and takes her to his arms. A drama well developed, and with the additional merit of some originality. The acting, particularly of Alvin and Dolores, is well worth while. Photography is good. K.

The Meadow Lark (Edison, July 25).—The charm of pretty country settings and delicate sympathetic acting this production has in abundance. Richard Ridgway is the author and director, and featured in the principal roles are Bebbie Learn and Thomas Faxon, a most fortunate choice of players for the quality of acting desired. It is a slight story, but so finely handled that one does not feel the absence of plot of greater depth or novelty. Mamie Meers sings in the choir of a village church, of which Rev. John Wilbur is the pastor. She longs to be a prima donna, and finally gains the consent of her parents to a trip to New York, where she is engaged as a chorus girl. The back stage scenes at this point of the picture are excellent, and very cleverly Miss Learn arouses sympathy for the homesick country lass. While dreaming of her parting from the young minister, she misses the call for the chorus and is discharged. She is given a try-out in Vandeville and it is here that her lover finds her, for not having received letter, too, has come to New York. The final scene, in which the minister climbs to the stage that the girl may faint in his arms, is the least natural in the picture. K.

but in view of the many merits such a defect is small. Admirers of Miss Learn will see her in her best in this film. D.

Vipers at Home (Pathoplay, July 25).—A truly remarkable film that must have been secured under great difficulties. It gives close views of the bushmaster and other large vipers in their native haunts in Brazil. Not the least astonishing part of the film reveals a fearless snake catcher at work. After making a big morning's haul he stands in front of the camera with snakes coiled about his head. D.

A Trip to the Grottoes of Baume (Pathoplay, July 25).—Most of this scenic subject on the reel with *Vipers at Home* is devoted to the village of Baume, France, and its picturesque environs. The pastoral scenes are delightful, and make a sufficiently entertaining release, even if the views of the grottoes are few in number. D.

The Acid Test (Selig, July 25).—The relationship of the characters is not made sufficiently clear in this picture and the story is weak. There seems to have been little effort to supply motives for the actions of the figures concerned. Mrs. Arsonel, for an apparent reason, lends \$10,000 to a brother and gets a note promising repayment with interest five years from date. When she returns home she drops the note in a basin containing acid that obliterates the writing. The broker, being dishonest, refuses to sign another note and Mrs. Arsonel appears to be out \$10,000. Her daughter Mary now tells her sweetheart that instead of marrying she must support her mother. But fortunately Mary has another admirer who seems to be something of a chemist. He takes the sheet of paper from which the writing has been effaced and dips it in a different acid. The note is as good as new, but the man who restored it is broken hearted because Mary marries the other man, Adele Lane, Eugenie Besserer, Herbert Hawlinson, Henry W. Otto and other Selig players did very well, considering the handicap imposed by the story. D.

Baffled, Not Beaten (Kalem, July 25).—It would be difficult to find a precedent for the belligerence of the principal character in this story. Carlton, the president of a traction company, tells Harold Baker, a young lawyer, that before he becomes a son-in-law he must win one big case, a demand that is in entire accord with photoplay conventions. But then strange things begin to happen. The traction company is involved in a big franchise litigation and Baker, an untried lawyer, is appointed to handle the city's case. He writes to his sweetheart, the president's daughter, that for fear of losing important documents he is carrying them in his pocket. This note comes into Carlton's hands and he immediately places himself on a car with east side gangsters by arranging with his lawyer to have Baker held up and robbed. Baker hears of the plan and substitutes duplicate documents so that the things employed by Carlton give the young man a thorough beating, but get nothing of value to the traction company's defense. The city's lawyer is detained at a sanitarium for a while, but appears in the court room in time to score the important papers and win the case. As may readily be seen this story does not bear very close analysis. It is well acted and photographed, however, and profits by pleasing settings. D.

The Sweat Box (Biograph, July 17).—A slap-hang burlesque that amuses considerably. Gus Pixley is cast in the lead role with creditable results. Mr. Pixley is one of the best in his own line of work, and that he will be featured among others of the splendid players of the Biograph Company is to be hoped. Gus is sick, and his wife takes him to the doctor. He is put in the sweat box, and left there by the doctor, who is suddenly called away on another case. Gus nearly roasts, and when he gets out he stirs up considerable trouble for those responsible. D.

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